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THE MUSICAL TIMES

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MOUSSORGSKY AS A SONG WRITER

BY ERNEST NEWMAN

I

There are times when the critic and historian wish that their tasks could be simplified by the destruction of all the music of the last four centuries that really does not matter; think, for instance, of all the minor works of Mozart, Haydn, and Beethoven that the conscientious historian feels he *must* read through, though hardly one of them is worth performing to-day. Perhaps before long the musicologues will have to consider seriously the question of a wholesale sacrifice of second- and third-rate music, for the simple reason that it will soon be impossible for any one man to get even a superficial knowledge of all that has been written even by the leading composers. Some day, no doubt, an international committee will be formed to decide which of the works of the past are worth reprinting, and which can be allowed to lapse into oblivion without humanity as a whole being a penny the worse.

That is one point of view. There is another, however, with which the critic, groan as he may at the magnitude of his task, is equally in sympathy. He feels that if he is to understand a composer thoroughly he must know intimately everything that the composer has written. The psychologist in him is stronger sometimes than the aesthete. He does not enjoy a bad piece of art *as art*, but he may be profoundly interested in it as a revelation of the artist; as Oscar Wilde said of Browning, 'The process by which the fool arrives at his folly is as dear to him as the ultimate wisdom of the wise.' A man's mind being all of a piece, the critic feels that he dare not neglect any manifestation of it, for a poor piece of work may throw a good deal of light on the best. It is often, indeed, only through a study of an artist's weaknesses that we can understand his strength; and so, though the reading of the inferior work of a composer may give the critic no aesthetic pleasure at all—being something like trying to make a meal of tares while the wheat lies at one's hand on the next table—it may give him a good deal of pleasure by making it possible for him to see the composer as he really was, with his defects as well as his qualities, and with the two always acting and reacting on each other.

The men of the second rank are, for this reason, often more fascinating studies than the men of the first rank. They 'abide our question' as the latter do not. One simply holds up his hands in amazement before the beauty of Mozart; we have as little hope of being able to understand and explain the source and processes of that beauty as of accounting for the rhythm of the solar system. But the partial failures of art are more like our humble selves. We take the same interest in discovering the causes of their failure as the physician does in discovering the reason for a man's failure to be perfectly healthy. And of all the partial failures who thus intrigue us, Moussorgsky

is perhaps the most interesting, because in no other composer is there so vast a distance between the best and the worst. Take up one page of his work, and you see a genius; take up another page, and if that is all you know of Moussorgsky you may be forgiven for writing him down a mere amateur. An artist so 'contrary' as this is an irresistible attraction to the psychologist.

The new volume of thirty-nine of Moussorgsky's songs just issued in this country by Messrs. Bessel (21s. net), makes the complete study of him easier. The book does not contain all Moussorgsky's songs. It lacks the *Songs and Dances of Death*, the *Children's Songs*, and the cycle entitled *Sunless*. But it contains, besides well-known songs such as *The Musician's Peep-Show*, *The Song of the Flea*, and *Yeremoushka's Cradle Song*, the seven songs formerly published as *Romances et Chansons* (three of which—*Savishna*, *Hopak*, and *Gathering Mushrooms*—represent the finest flowering of Moussorgsky's gifts as a song-writer), and a number of other songs that will be quite new to most English students, for they have hitherto been obtainable only with some difficulty, and only in the original Russian settings. All the songs in the Bessel volume have English and German words, and the majority of them French. A few of them have the Russian words also.

Moussorgsky's songs are now and then as amateurish as his pianoforte pieces, but the amateurishness is not always so instantly apparent as in these. There is no *genre*, in fact, in which the amateur has so good a chance as the song; indeed, the man who cannot write at any rate one good song in his lifetime has hardly a right to the title of musician. Quite competent songs are now poured from the world's printing presses at the rate of several hundreds a month. The most consummate technique can be expended upon a song; but you can also put together quite a fair specimen with the bare minimum of technique. At the same time, while one or two amateurish lyrics may pass muster, few things reveal the defects of a composer's technique like a collection of songs. If his resource is limited, if he has only the one invariable way of facing—or evading—a difficulty, if his thinking or his technique runs to *clichés*, trust to a reading of twenty or thirty of his songs at a time to find him out. And no one, I think, can spend an afternoon working through the whole of Moussorgsky's songs without, if not actually finding him out, at any rate finding out a good deal about his little weaknesses.

The first thing that strikes us in them is the curious way Moussorgsky flits about from one style to another, without, apparently, being able to make up his mind which is the one most suited to him. We meet with much the same phenomenon in his operas: the love scene between Dmitri and Marina in *Boris Godounov*, for instance, is impregnated with an Italianism that contrasts oddly with the pronounced Russian flavour of the rest of the opera. But in the songs the medley is even more remarkable. It is not a mere matter

of choice of subjects: other composers besides him have dabbled by turns in the tragic, the humorous, the sentimental, the pathetic, the graphic, the realistic. But they have employed the same general musical idiom in all of them, as a dramatist preserves the same general speech idiom for all his scenes and all his characters. Moussorgsky, however, experiments in styles so different from each other that they hardly seem to be the work of the same man. One view of the matter is that this shows his versatility. Another view, equally rational, is that it shows his limitations. It is doubtful whether any man who keeps dodging from one style to another can produce much first-rate music in any of them. Getting good ideas is only one half of the composer's job, and not the more difficult half. His real difficulty is in making for himself a language of his own over which he has perfect control, that will be at his service at any moment to express anything. This is 'technique' in the fullest sense of the word—something that the schools and the text-books cannot teach, but that every composer has to make for himself, an instrument that is *his* instrument and no one else's. Such an instrument is not made by means of a passing experiment or two; it means long and steady work in one direction.

Now Moussorgsky was always experimenting, but never so completely rooting himself in any method that the next work in that method grew, as it were, of itself, and grew further. Under the influence of Dargomijsky he begins a setting of Gogol's comedy *The Matchmaker*, in which he tries to write a sort of 'prose' music that rejects melody for a series of imitations of the inflections of the speaking voice. But he leaves it unfinished, in order to work out the 'folk' style of *Boris Godounov*. *The Matchmaker* experiment did his technique (that was weak enough to begin with) hardly any good: and *Boris Godounov* itself, for all its genius, is obviously the work of a man who is learning as he goes along. *Khopantchina* makes no such technical advance on *Boris* as *Lohengrin*, say, makes on *Tannhäuser*, while the inspiration is often much weaker. Moussorgsky's other unfinished opera, *The Fair of Sorochinsk*, essays yet another style.

I am not now attempting an estimate of the various musical values of these operas. I am only trying to establish the point that no composer who takes up and then drops one method after another in this casual fashion can hope to achieve complete technical mastery in any of them. He will remain something of the dilettante to the end of his days: and it is lucky for him if he happen to be a dilettante of genius, as Moussorgsky was. We may say, if we like, that Moussorgsky's lack of consistent practice at technique kept him all his life a bit of an amateur: but probably the real truth is the inverse of this—that he never had in him the making of a sound technique, and that he took no steps to acquire it because he could not see that he needed it. The dilettante in him was too strong for that.

As with his operas, so with his songs. He coquetted in turn with four or five *genres*. There are the 'patter' songs—if I may refer to them in this perhaps not very respectful way—the songs in which, as in *The Matchmaker*, he imitates the speaking voice, as well as the fixed intervals of the musical scale will allow him to do so. There are the songs in the folk style. There are the realistic songs, such as *The Goat*, and the songs that are partly patter, partly realistic, such as *The Seminarist*. There are one or two songs—such as *Tell me why, O maid*—in the fluent conventional idiom of the West, an idiom as remote from that of the songs in the folk style as Cologne is from Kiev. Some of the songs simply 'illustrate' the words point by point, and the total effect, though expressive, is somewhat shapeless, as indeed *Boris Godounov* as a whole is. In other songs—such as *Gathering Mushrooms*—the Russian folk idiom at its purest is magically blended with Western form at its purest. It is rather difficult to believe that the faultlessly dressed and carefully barbered Moussorgsky of this song is the same as the unwashed, uncouth 'native' of some of the other songs. No collection of fifty songs by any other composer would show anything like the same variety of styles; and I repeat that if the variety shows the many-sidedness of Moussorgsky's mind and the number of his interests, it shows also his inability (except in some half-dozen splendid songs) to beat out a really good technique for himself. Almost everywhere we find unmistakable touches of the amateur.

I shall be told, perhaps, that it is not amateurs who hit upon such surprising new effects as Moussorgsky often does. I venture to reply that anyone who has seen a great deal of amateur composition knows that the amateur is always hitting upon surprisingly new isolated effects. He is often more adventurous than the professional, especially as regards harmony. We have to take the thick with the thin in these matters. It is highly probable that had Moussorgsky been brought up in Germany and put through the usual technical mill from early childhood he would not have put on paper a number of the things he did. By this I do not mean that his harmonies were ever 'wrong.' I know no harmony of his, in his works as we now have them, that does not justify itself by its context. Whether it be a fact that some of his harmonies were nonsensical and Rimsky-Korsakov did him a service in correcting them, or whether Rimsky took too academic a view of them and 'corrected' them needlessly, we cannot say till we have an opportunity of studying the original score of *Boris* that Messrs. Chester have promised us. The dilettantism that I find in many of Moussorgsky's songs is quite another matter. It is very difficult to describe it in words, and it would take an enormous number of musical examples to demonstrate it convincingly. It shows itself mainly in a lack of resource in the handling of the material; Moussorgsky is full of *clichés* (personal

clichés, of course) of melody, of harmony, of rhythm, and of elaboration. At the same time there are dozens of audacities—many of them very happy audacities—upon which a more academically trained composer would probably not have ventured. The happy audacities are the outcome of Moussorgsky's genius: the others are the outcome of his dilettantism: I have seen many such novel strokes in the manuscripts of amateurs. We must, as I have said, take the thick with the thin. But we must also distinguish between the thick and the thin, which, I am afraid, the earlier panegyrists of Moussorgsky did not always do. His music no longer has its first novelty for us. It should be possible now for anyone who is familiar with his work as a whole to separate the idiosyncrasies that are the flashes of genius from the idiosyncrasies that are merely the fumbblings of an inadequately equipped technician.

(To be continued.)

ARTHUR BLISS

By EDWIN EVANS

(Concluded from January number, page 25.)

The *Conversations* which followed were written in 1920, and performed for the first time in January, 1921. They consist of five pieces for violin, viola, violoncello, flute (alternating with bass-flute), and oboe (alternating with cor anglais). The sub-titles are: 'The Committee Meeting,' 'In the Wood,' 'In the Ball-room,' 'Soliloquy,' 'In the Tube at Oxford Circus.' Although their instrumental ingenuity is conspicuous, much of their interest is polyphonic, especially in the first and last numbers. 'The Committee' seems to have had a chairman of more than usual obstinacy, who contrived to have his own way by persevering in spite of interruptions. If realism had been intended, Bliss would doubtless have infused more hatred into the other parts. But he is not a realist in the sense that Moussorgsky was. He is preoccupied solely with musical effects, and finds music even in the rumble that drowns conversation in the Tube—where, by the way, he appears to come upon a sentimental idyll, perhaps when returning home by the last train. Even more idyllic is the scene in the wood, from which the following is quoted:

EX. 2. CONVERSATIONS ('In the wood').

Adagio.
FL.

Ob.
Vi.
Viola.

Cello.



The ball-room episode is the one that I find least interesting of the five, but perhaps the composer, like myself, has observed the curious solemnity of people who dance. 'The Soliloquy,' for cor anglais, is, on the other hand, an absorbing piece of unaccompanied *cantilena*.

It was also in January, 1921, that Miss Viola Tree produced *The Tempest* at the Aldwych Theatre. It was not so much a production as a selection from a series of productions in various styles. Decorative scenes designed by Hugo Rumbold alternated with pseudo-realistic vistas of our own Channel coast. If I remember rightly, there were even real sea-shells against the back-cloth of 'these yellow sands.' There were almost as many composers as it takes to present a revue. The contributors were Arne, Sullivan, Raymond Rôze, Frederic Norton, and Arthur Bliss. Bliss's share consisted of an Overture, the storm-music of the opening scene, and a weirdly fantastic musical incantation announcing the 'strange shapes' that provide the banquet. The score is for tenor and bass voices, trumpet, trombone, a large array of timpani, side-drum, tenor-drum, bass-drum, gong, and pianoforte. There were some who resented the regulated effect of drum-rhythms in place of stage-thunder, but since the poet asks us to believe the storm to be of Prospero's manufacture, a disciplined thunder, with nicely calculated ebb and flow, does not seem incongruous to his phantasy. This music has been heard in the concert-room, at home and abroad, and has naturally provoked differences of opinion. The notion of a symphony for percussion instruments only is, however, not new. Unless I am mistaken Delage has written one, on the basis of the Hindu *Tiger Dance*, for a ballet on an Indian subject. Moreover, Bliss does not limit himself to percussion, though he gives it here a preponderating part. In the theatre the effect was remarkable, though it had the disadvantage of showing up the imperfections of the production. The only way in which congruity could have been preserved would have been by permitting Bliss to furnish all the music associated with the invisible world of magic forces, and restricting his collaborators, dead and living, to the human elements. But precisely because Bliss's music was theatrically admirable, it has proved unsuited to the concert-room.

Meanwhile Bliss had completed two other works both of which are dated 1920: the Concerto, which was first performed on June 12, 1921, and the two Orchestral Studies which were

heard for the first time at a rehearsal of the Patron's Fund on February 17, 1921. The Concerto is for pianoforte and tenor voice, accompanied by strings, drums, and xylophone. Once more Bliss employs the voice as an instrument, but as its resources of timbre reside in consonants as well as vowels, he found himself impelled to use words, not for their meaning, but again for phonetic effect. Unfortunately words have a meaning, whatever composers may say, and when a group of them coheres, giving a literary association not out of keeping with the mood of the music, the composer's intention is stultified. This happened more than once during the first performance. Musically the ideas and the method of presenting them appeared slightly at variance, some of the former being reminiscent of an earlier and more romantic Bliss than the one who returned to us from the wars. The form, too, is almost classical. Yet much of the music has that alert and springy gait that is so characteristic of the composer, and the following quotation proves that his rhythmic energy has not deserted him:

EX. 2. XYLOPHONE. *Allegro.* PIANOFORTE CONCERTO.

Despite its lack of unity the Concerto contains so much that is both effective and interesting, that one hopes to renew acquaintance with it, perhaps in a revised form. Probably that is the composer's intention, for the work has not been published and, so far as is known, has had only two performances.

Of the two Orchestral Studies it is enough to state that they are exactly what they purport to be, that is to say, studies in orchestral colour. One resembles a nocturne, and the other is more animated; both abound in venturesome moments, but, though they have had several public performances, it is doubtful whether Bliss attributes

permanent value to them. But they were, no doubt, helpful as preliminary studies for the much more important work that was to follow.

This was the *Mille Fantasque*, performed for the first time at the Promenade Concerts on October 13, 1921, and repeated by Eugène Goossens and his orchestra on November 9, at Queen's Hall. It is significant that this work is dedicated to the memory of the late Claud Lovat Fraser 'a great and lovable artist,' for, apart from being friends, the two had much in common. In his own sphere Lovat Fraser had a pronounced hatred for all that was turgid, and particularly for uncertain colour. If a colour-scheme was lacking in precision, he regarded it as 'mud,' and did not scruple to say so. He detested compromise in such matters. In his own stage-work he planned that colour should stand out from colour with an incisiveness that eliminated all compromise or subterfuge, and no effect of his was ever blurred at the edges. Arthur Bliss pursues the same ideals in sound and design as did Lovat Fraser in colour and design.

As for the emotional significance of the music, we are at least permitted to surmise that the dedication affords a clue. At the risk of implying more than the composer intended, one may discern in the brisk rhythms and honest cheerfulness of the greater part of the music something of the peculiarly lovable nature of Lovat Fraser, ever alert, ever active, and ever sensitive. If this is justified, then the quiet ending assumes the character of an elegy, a last tribute. To go beyond this is dangerous, for it would be foreign to the composer's creed to allow music to be governed by non-musical considerations.

But there is enough in this to reconcile the earlier, cheerful mood of the work with its elegiac close. The rhythms are brilliant, and many of their combinations are most dexterous and ingenious. The texture of the music is remarkably clear in view of these complexities, but harmonically it is of course characteristic of the composer. The following may serve as an illustration:

Ex. 4. 'MILLE FANTASQUE.'

B

During 1921 he set for soprano voices two nursery rhymes by Frances Cornford, *The Ragwort* with pianoforte and clarinet, *The Dandelion* with clarinet only. These have met with great success everywhere. The first composition of 1922 consisted of *Three Romantic Songs* to poems from Walter de la Mare's *Songs of Childhood*, introduced by Anne Thursfield in a programme of the Classical Society on January 18.

The recent publication of Mr. Percy Scholes's monograph on the subject dispenses me from the need of dwelling in detail upon the *Colour Symphony*. It is however advisable to comment upon the adoption of the title. Despite the arguments urged by Mr. Scholes to convince the composer of the advantages to be gained with a distinctive title, the associations of colour are too vague for safety. How is the newcomer to know whether Bliss intends the title to be read scientifically, as indicating music based upon the relative frequency of colour vibrations; or in reference to those associations which sound is capable of evoking, and which, as we know only too well, differ with the individual; or in conjunction with the literary and poetical connotations of colour; or the distribution of colours in the present political situation? Wild as it may seem, the last suggestion is not the least feasible, for, in point of fact, the composer had in view colour in its heraldic sense; and the hues adopted by political parties, and formerly by the Suffragettes, are nothing more than the modern equivalent of heraldry. Omitting concrete objects, such as precious stones, it will be seen that the headings of the four movements bear out this interpretation. The association of red with revelry is a form of bunting. The royal purple is purely heraldic. The blue of loyalty and the green of hope are only a little less so.

The four movements are described as follows: 1. Purple, the colour of amethysts, pageantry, royalty, and death; 2. Red, the colour of rubies, wine, revelry, furnaces, courage, and magic; 3. Blue, the colour of sapphires, deep water, skies, loyalty, and melancholy; 4. Green, the colour of emeralds, hope, joy, youth, spring, and victory. The first and third are slow movements, the second a *scherzo*, and the fourth fugal. The reception of the work at the Gloucester Festival is still fresh in mind, but an opportunity for confirming or modifying first impressions will occur when it is repeated at Queen's Hall on March 10. Perhaps the investigation of such comments as were made on the English 'pastoral' character of the 'blue' movement, and on various resemblances, chiefly with Stravinsky, is best deferred until the work has become more familiar. One need, however, not wait so long to dismiss as merely superficial the references of this kind that have been made to the conclusion of the *scherzo*, and to the rhythmic pulsation which underlies the third section. If such devices as these were to be copyrighted it would be the end of musical progress. There is more interest in discussing the supposed resemblance of the first fugal subject:

Ex. 5.

Andante moderato.

COLOUR SYMPHONY.

Viole.

VI.

to the manner of Schönberg. This has a certain superficial plausibility, but no more. Remove what may be termed the 'dressing' of the idea, and the latter resolves itself into a straightforward diatonic theme of robust character, which one might label as English. Schönberg's ideas can be stripped in the same way, but the residue nearly always betrays affinity with Schumann or Mendelssohn. The contrast is further accentuated by the shape of the second fugal subject:

Ex. 6. Cl.

COLOUR SYMPHONY.

which bears the distinct imprint of Bliss and none other.

The works upon which he is now engaged include the Oboe Concerto, which was not completed in time for the performance announced at the Promenade Concerts, and a ballet *The Mask of the Red Death*, after Edgar Allan Poe.

In any other country but this, Bliss would long ago have been recruited for the theatre, probably by somebody as far-sighted as Diaghilev proved himself to be in thus recruiting Stravinsky, when the latter was younger and less experienced than Bliss is to-day. That he comes before the public with chamber music, concertos, and symphonies, is chiefly due to the fact that the English theatrical world is not, in this or other matters, populated with far-sighted people. Even the word 'theatrical,' when applied to music, carries with us a suggestion of tawdriness, and therefore a tinge of reproach. But there is a 'fine art' of the theatre, and time will probably show that it is Bliss's vocation. There is scarcely a work of his that does not suggest scenic action. He belongs to the theatre as much as Lovat Fraser, and practically for the same reasons, and some day he will be discovered just as Lovat Fraser was discovered. The recruiting of both was delayed by that tendency of the theatre to place reliance upon those who do it the most injury by blurring what should be clear. The strong lights of the stage demand definition in speech, in action, in decoration, and in music. In their place we are constantly given slipshod enunciation, undisciplined action, colour-schemes of the kind that Fraser denounced as 'mud,' and music which fuses where it should detach.

Though his later works have been on a larger scale than those which first drew attention to his gifts, and therefore require a more solid inner construction, just as the inner supports of a large building demand different planning from that of a cottage, the principle underlying his method remains the same. Whether the notes are many or few they are not squandered, but employed for definite purposes. It is the same with his use of timbre. When he employs an instrument he does so for the purpose of producing an effect such as it alone can give, and not because it happens to be handy to reinforce another, or to supply what is known as texture. This gives his music a certain quality of transparency. It does not of itself produce lucidity, which after all is a quality of thought, but it provides a clear and lucid means of expression, of which it only remains for the composer to make the best use. But just as in ordinary speech the habit of employing a clear mode of expression is conducive to fostering the habit of clear thought, this way of writing music has often compelled the contemporary composers who adopt it to clarify their own thought when other methods would have left them quite content to remain obscure.

LIST OF COMPOSITIONS

1918. *Madame Noy* (for soprano and six instruments). (J. & W. Chester.)
 1919. *Rhapsody* (for soprano and tenor voices and seven instruments). (Stainer & Bell.)

1919. *Rout* (for soprano and chamber orchestra). (Goodwin & Tabb.)
1919. *Conversations* (for five instruments). (Goodwin & Tabb.)
1920. Concerto (for pianoforte and tenor voice, with strings and percussion).
1920. *Two Studies* (for orchestra).
1921. Incidental music for *The Tempest*.
1921. *Mille Fantasiae* (for orchestra). (Goodwin & Tabb.)
1921. *Two Nursery Rhymes* (Cornford). (J. & W. Chester):
- (1.) *The Ragwort* (for soprano, clarinet, and pianoforte).
- (2.) *The Dandelion* (for soprano and clarinet).
1922. *Three Romantic Songs* (Walter de la Mare). (Goodwin & Tabb.)
1922. *Colour Symphony*.

ROBERT JONES AND HIS PREFACES

BY PHILIP HESELTINE

Of all the composers of that most brilliant period in the history of English music which comprises the last quarter of the 16th century and the first quarter of the 17th, no one has been more completely and more unaccountably neglected than Robert Jones, song-writer, theatrical manager, and controversialist. With the exception of one or two duets which appeared in Mr. Kennedy Scott's admirable 'Euterpe' series (the cessation of which is to be regretted) and a few hopeless travesties of his work printed by Rimbault and his untrustworthy like, none of Jones's songs were available in print until a few weeks ago when a representative selection was published by Messrs. Enoch under the editorship of Mr. Peter Warlock and Mr. Philip Wilson. And yet there is no composer of the period whose work seems more likely to make an immediate appeal, not only to musicians but to the most unsophisticated music-lovers to whom historical considerations count for nothing. His style is admirably simple and direct, and his light-hearted gaiety, his lyrical gift of melody, and his real sense of humour in music fully entitle him to be regarded as the Sullivan of his day—though in certain other respects the comparison does not hold good.

This Robert Jones is, as Dr. Grattan Flood pointed out in the *Musical Times* for October, 1921, quite a different person from his namesake, the pre-Reformation composer of Church music who was a Gentleman of the Chapel Royal in 1512. But it would seem that Dr. Grattan Flood is in error when he proceeds to say that the later Robert Jones was born about the year 1560. We learn from the preface to the latter's first book of songs that he had practised singing ever since he had practised speaking; and when he came to take his musical degree at Oxford in 1597 it was stated that he had studied music for sixteen years. We have therefore no reasonable ground for fixing the date of his birth any earlier than 1574 or 1575. Very little is known of his life, but his elaborate and vigorously-written prefaces and dedicatory addresses in the song-books throw a good deal

of light on his personality and upon the relation that existed in his time between the composer and the public.

We must not forget that in those days there were no public concerts and no professional critics. Music was heard in the church and in the home, and every man was his own critic. But there was a musical profession—perhaps it would be more correct to say that there were two musical professions: the one secular, the other ecclesiastical. Certainly there were the two traditions, sharply opposed to one another; though the secular tradition, relying on oral methods for its persistence, has not been preserved for us by history. The result is that musical historians, ignoring the existence of the secular tradition, greatly exaggerate the importance of what they are pleased to call the homophonic *revolution* at the end of the 16th century. There was, in point of fact, no revolution at all, only a gradual process of fusion between the two traditions, each imparting new strength and vitality to the other—and we see this process at work all through the golden period of English music. After 1625 began the period of decline and decadence, illuminated only by the solitary genius of Purcell towards the end of the century, when polyphony decayed and the almost infinite resources of the modes were whittled down to the limitations of the two diatonic scales.

Now Jones was of the secular tradition, a descendant of the minstrel and the jangler of the Middle Ages, whose music, enjoyed by the multitude of high and low degree, was no doubt viewed with contempt by the respectable professionals of the rival tradition—more especially as the mediaeval minstrel and, as we shall see from one of Jones's dedications, his later counterpart were looked upon as rather disreputable members of society. Hence the urgent necessity for patronage and regular employment either at Court or in the house of some rich nobleman.

The fact of his having taken a musical degree tends to show that Jones had a strong desire to be reckoned a serious musician of the established order; but his genius led him in another direction, and utterly deserted him, as did also his technical competence and his sense of humour, whenever he tried his hand at a work of grave and serious character: the result was almost always dull to the verge of the ridiculous. And whether we attribute it to his rather ludicrous achievements in this kind of music, or to his having neglected the larger forms and concentrated upon genial tunes and comic songs, the fact remains that he came in for a good deal of adverse and contemptuous criticism—to which, however, he lost no time and spared no pains in replying.

His first work was published in 1600, under the title of *The First Booke of Songs and Ayres of foure parts with Tableture for the Lute*. So made that all the parts together, or either of them severally may be sung to the Lute, Orpherian or Viol de Gambo. The wording, with its obscure second sentence, is precisely the same as that of the title

of John Dowland's first book of songs, and is doubtless the work of the publisher, Peter Short, the assignee of Thomas Morley, who had at that time a monopoly for the printing of music-books. It was obviously not the composer's intention that the alto or tenor parts should be sung separately to the lute, orpherian, or viol de gambo, for the songs are true part-songs, that is to say, simply-harmonized tunes, having nothing in common with the polyphonic style of the madrigal. The ambiguous phrase was certainly meant to imply that if the three lower voices were absent the *tune* could be sung just as well to the accompaniment of the lute, orpherian, or viol de gambo. On this point there is an interesting passage in Thomas Campian's preface to his first and second books of songs:

These Ayres [he says] were for the most part framed at first for one voice with the lute or viol, but upon occasion they have since been filled with more parts, which who so please may use, who like not may leave. Yet do we daily observe that when any shall sing a treble to an instrument, the standers-by will be offering at an inward part out of their own nature; and true or false, out it must, though to the perverting of the whole harmony.

On the other hand, we must not assume that Campian's methods were also employed by other composers. From internal evidence it is clear that certain songs of Dowland and Jones were definitely conceived as part-songs; and three of Michael Cavendish's songs for the voice and lute reappear later in the same volume, one (*Fair are those eyes*) as an ayre for four voices with the lute, the other two (*Wandering in this place* and *Every bush now springing*) as madrigals for five voices unaccompanied.

Robert Jones's first book of songs is dedicated *To the honourable and virtuous gentleman Sir Robert [brother of Sir Philip] Sidney, Knight gouvernour under Her Majesty of the town of Vlushing, and the castle of the Ramekins in the low countries, and of the forts of the same appendant, with the garrison therein placed as well of horse as foot.*

Your great love and favour, honourable Sir, ever manifested to all worthy sciences, hath emboldened me to offer up at your lordship's shrine these the unworthy labours of my musical travels. [*sc. travails* = works.] And though in respect of their weakness they may perhaps seem untimely brought forth, and therefore the unlikelyer to prosper, yet doubt I not but if tendered by you they shall haply find gentle cherishing, which may be a mean to make them stronger, or else miscarrying, to encourage my endeavours to beget a better; for as no art winks at fewer errors than music, so none greater enemies to their own profession than musicians, who whilst in their own singularity they condemn every man's works as some way faulty, they are the cause the art is the less esteemed and they themselves reputed as self-commenders and men most fantastical. Wherefore if this one censuring infirmity were removed, these my ayres (free I dare say from gross errors) would find everywhere more gratuitous entertainment. But since even those who are best seen in this art cannot vaunt themselves free from such detractors, I the less regard it being so well accompanied. Howsoever if herein I may gain your honour's good allowance, I shall think I have attained to the better end of my labours, which

with my self and the best of my service rests ever more at your lordship's employment.

Your lordship's devoted in all dutiful service,
ROBERT JONES.

This is followed by an address *To the Reader*:

Gentlemen, since my desire is your ears should be my indifferent judges, I cannot think it necessary to make my travels or my bringing up arguments to persuade you that I have a good opinion of myself, only thus much will I say, that I may prevent the rash judgments of such as know me not. Ever since I practised speaking I have practised singing; having had no other quality to hinder me from the perfect knowledge of this faculty, I have been encouraged by the warrant of divers good judgments that my pains herein shall at the least procure good liking, if not delight, which yet for mine own part I must needs fear as much as I desire, especially when I consider the ripeness of this industrious age wherein all men endeavour to know all things. I confess I was not unwilling to embrace the conceits of such gentlemen as were earnest to have me apparel these ditties for them; which though intended for their private recreation, never meaning they should come into the light, were yet content upon entreaty to make the encouragements of this my first adventure, whereupon I was almost glad that if my cunning failed me in the music, yet the words might speak for themselves, howsoever it pleaseth them to account better of that than of these, of purpose (as it should seem) to make me believe I can do something. My only hope is that seeing neither my cold ayres nor their idle ditties (as they will needs have me call them) have hitherto been sounded in the ears of many, they may chance to find such entertainment as commonly news doth in the world: which if I may be so happy to hear, I will not say my next shall be better, but I will promise to take more pains to show more points of music, which now I could not do because my chiefest care was to fit the Note to the Word. Till when, I must be as well content with each man's lawful censure as I shall be glad of some men's undeserved favours.

(*To be continued.*)

FRANCK'S ORGAN MUSIC

By HARVEY GRACE

The numerous articles called forth by the Franck Centenary naturally made no more than brief and general reference to his organ music. There were, however, some statements that call for correction. We were told (1) that Franck's organ works are seldom played in this country; (2) that they are difficult to obtain; and (3) that their cost places them beyond the means of the average organist. All three statements are easily disproved. At the office of this journal many hundreds of recital programmes are received in the course of a year, and I have observed that Franck figures in a very large proportion. His organ music is as easily obtainable as that of Guilman or any other popular French composer. The cost of course varies with the value of the franc, so it is impossible to give a fixed price, but at the moment of writing the professional musician may buy the Chorals for 2s. 6d. each, the *Pièce Héroïque* for 2s., and so on—a cost that compares very favourably with that of any other good music.

Certain of Franck's organ works have had a considerable vogue in England ever since the Royal College of Organists began to draw on them for examination purposes. (The College syllabuses have contained the A minor Choral, the *Pièce Héroïque*, the *Cantabile*, and the *Pastorale*.) Franck's place in the organist's repertory is as secure as that of any composer after Bach, Mendelssohn, and Rheinberger. The bar to frequent performance of his music by the rank and file is its difficulty, not its price or inaccessibility. Excluding the two books of short pieces and the *Andantino* in G minor, it may all be graded as very difficult, whereas among the organ works of Bach, Mendelssohn, and Rheinberger, we find much that is excellent and at the same time modest in its demands on the player. Franck's easy examples are as a rule far below his average in quality. He wrote nothing so good and at the same time so easy as the numerous short Chorale Preludes of Bach, the less difficult movements of Mendelssohn, and the scores of admirable short pieces of Rheinberger. We come across a few gems among his two collections of harmonium pieces, but they are almost swamped by the many weak examples.

The fact is, Franck was born at an unfortunate time so far as church and organ music was concerned. The brilliant promise held out by the early French writers from Titelouze (1563-1633) to Clérambault had ended abruptly with the death of the latter in 1740. After a blank of nearly a century the silence was broken by Boëly (1785-1858), a learned writer who, curiously enough, did his best work when slavishly imitating others—chiefly Bach. Franck, therefore, had no tradition to carry on. The organ music of his time was that of the Lefébure-Wély type, and there are not a few traces of that cheerful writer in Franck's earlier efforts. Asked off-hand to name the composer of an organ piece opening in this skittish vein:

Ex. 1. Bourdon & Fl.



most of us would at once say 'Lefébure-Wély or Batiste.' But it happens to be by Franck—one of a large number of short and easy pieces written for an old organist friend in the provinces. We may say that the *faux pas* is 'only a little one,' but it is one of many such flippancies in Franck's early organ pieces; they show that here, as in other respects, there was an unusually wide gap between the youthful and the mature composer.

Apart from the *Andantino* in G minor and these two books of easy pieces, which do not call for

discussion, Franck's organ music consists of three sets of pieces, produced at rather long intervals—the *Six Pièces* (1862); the *Three Pièces* (1878); and the *Three Chorals* (1890). So far as mere bulk is concerned, this is a small output; it is of first-rate importance, however, not only in regard to quality, but also because (as we have seen) it appeared at a time when French organ music was at a very low ebb. (In fairness, we must not forget that the ball had been set rolling by Saint-Saëns, whose E flat *Fantaisie* and *Three Rhapsodies* were published a few years before Franck's *Six Pièces*. Saint-Saëns was then about twenty years old, and organist at St. Merry.)

When these first works of Franck appeared, Gigout, Widor, Salomé, and Dubois were mere lads, Guilmant was beginning to be talked about at Boulogne as a promising young organist, and Boëllmann was just starting his all-too-short life. The staple organ music of the time was that of Lefébure-Wély and Batiste. A public brought up on the light-hearted strains of these two composers probably turned a deaf ear to Franck's *Six Pièces*, but the group of young organists and composers took notice, and the result has been a store of organ music which for variety, brilliance, and clarity is second to no other school of to-day.

Although the *Three Chorals* are apparently the best known of Franck's organ music, I believe that in the long run the *Six Pièces* will rank above them on the score of quality and varied interest. One point in their favour is that they are free from the cloying chromaticism that spoils some pages of the *Chorals*. The accidentals with which some of their pages bristle are merely the result of Franck's want of thought in the matter of notation; the harmony itself is simple. For example, the *Finale* in B flat contains a long stretch in the forbidding key of A sharp major. There is no practical reason why the passage should not appear in B flat; it is simply an extreme example of Franck's weakness for sharps. The *Prière* also contains an exasperating passage that would lose much of its difficulty with a simple change of signature. The whole set suffers, too, from inconvenient laying out. Franck was as thoughtless in the matter of ledger lines as of accidentals, and calmly stacked them up when a change of clef would have saved trouble to himself and to his player.

We badly want a new edition of these works, with convenient lay-out and proper phrasing. In regard to the latter point Franck was very casual. He indicates the phrasing for a couple of staves, and then leaves it alone for a page. There are no doubt many players who are discouraged from working at these fine pieces by the lack of any help in fingering and pedalling, and by the inconveniences mentioned above. I hope that a brief discussion of the set and a few suggestions as to their performance will induce some players to make fuller acquaintance with them.

FANTAISIE IN C

Organ fantasias are usually long and stormy, but this one is short and quiet. The opening *Poco lento* is notable for its beautiful use of canon. The second subject—suggestive of a carillon—is imitated at the octave above:

Ex. 2. *a tempo.*

The canon is then repeated with a delightful counter-theme, suggestive of a certain famous 'sleep motive':

Ex. 3. *Gt.*

The movement ends with a return to the less interesting material with which it opened. The few bars of bridge-passage that follow show Franck in a state of suspended animation, and are best omitted, the full close in C being followed by the *Allegretto Cantando*. It is surprising that this dainty movement is not well known. It is complete in itself, and so may be played separately; it is tuneful in the regular French organ cantilène style; and it contains some beautiful use of three contrasted manuals, e.g.:

Ex. 4. *Gt.*

Ch.

Players should note that Franck's indication of *Trompette* on the Swell must be taken with caution. On an average organ the stop so named would ruin the piece, but M. Alexander Cellier points out in his *L'Orgue Moderne* that the organ at St. Clotilde possessed 'a small *Trompette*, almost a *hautbois*, of great *finesse* and flexibility; this justified a registration which would ordinarily be hazardous, although possible upon the organ for which it was conceived by the composer.' We shall find the Swell Trumpet called on again in the middle section of the *Pastorale*. In both cases an oboe, or a gamba plus a soft diapason, will generally be more suitable. This attractive *Allegretto* is followed by yet another irritating bridge-passage and a short and simple—perhaps too simple—*Adagio*. The best use to make of the *Fantaisie* is to play the first movement and the *Allegretto* as separate pieces, or to join them up as a pair of contrasted quiet movements.

GRANDE PIÈCE SYMPHONIQUE

This fine though unequal work opens with a weighty introduction (*Andantino serioso*) which is disfigured by the too-numerous pauses. It leads without break into the first movement proper, the bulk of which consists of development of this theme, given out by the pedals *ff*:

Ex. 5.

Contrast is provided by a suave second subject in minims in the relative major. There are traces of the influence of Léfèbure-Wély in the passages

where repeated chords are used as accompaniment, but the effect is better than it deserves to be. It would be difficult to overpraise the best parts of this movement, such as the two- and three-part treatment of the main theme immediately after its announcement:

Ex. 6.



The climax into which this is developed is a good example of what may be done with three-part harmony for manuals alone, and with no great amount of tone. The power is in the music itself, with its wide-ranging left-hand part and its gradual ascent of the keyboard. Unfortunately Franck lets this movement down by the five pauses on pages 22 and 23, and by the string of tame chords at the end of page 22. That they are mere registration halts is shown by the indications that accompany them. This being so we need not hesitate to omit the eight bars following the third pause on page 22. Similarly, unless we are enthusiastic about the letter rather than the spirit,

we shall 'cut' the eight bars that follow this halt on page 26:

Ex. 7.



If we 'cut,' we must of course change the last chord from an inversion of the seventh into a plain chord of F sharp.

The *Andante* foreshadows the slow movement of the Symphony in its construction. It consists of an expressive Cantabile, followed by a five-page section (*Allegro*) of a Scherzo-like character. The *Andante* is then briefly restated with some effective canonic writing helped out by double pedalling:

Ex. 8. *Ser.*

The Scherzo section is of no great originality, but, neatly played at a sharp pace (not less than $\text{♩} = 120$) and in the right light registration, it is very effective. If we prefer to omit it, however, we need not hesitate to do so, as the two portions of the *Andante* join up into a very satisfactory whole.

Franck leads up to the *Finale* by passing in review subjects already used. Inevitably we are reminded of Beethoven's use of the device in the ninth Symphony, and the comparison leaves the advantage with Beethoven. Indeed, it may be doubted whether this kind of thing can ever be successful without the help of words, or at least of discordant interruptions such as Beethoven uses, and which are in fact almost as significant as words. Without such aids the marshalling of a number of themes produces merely an

effect of scrappiness. Moreover, in the ninth Symphony, there is drama in the angry refusal of the various motives, and in the appearance of a new subject so fine that nobody is likely to regret the discarded. In Franck's piece the composer seems to be merely wondering which subject he shall take as a basis for the *Finale*—a choice that is best made privately. From the first it is clear that he inclines to the main subject of the first movement, and, after a final tussle, in which the theme of the *Andante* makes a strong bid for favour (note the insistence on its two-note figure in the right hand against the opening three notes of its rival in the pedal), the *Finale* blazes out thus, with a major version of the first movement subject over a grandly-rolling bass:

Ex. 9.

The quaver movement of the pedal is kept up for about thirty bars—a couple of pages of glorious music—after which we have a fugal section, the subject being a not too obvious derivative of the main theme. The texture of a good deal of the remainder is inclined to be thin, but judgment must not be passed on the appearance of the page

or by the effect on the pianoforte. French organs as a rule have a sub-octave coupler but not an octave coupler, a fact that accounts for French composers' liberal use of the higher part of the keyboard in *ff* passages. Clearly Franck relied on the coupler here, for at the start of this thin portion he calls for all the sub-octave couplers (*Ped. des 8^{ves} graves à tous les claviers*). On small organs, minus both doubles and sub-octave coupler, it will be better to play some of the right-hand passages an octave lower. There is, however, still a problem in this section of the *Finale*. Franck gives no indication that the subject in the left hand should be soloed, yet it is clear that, if both hands are on the Great, the quaver figure in the right hand is made far too prominent. We may assume that he played the left hand on the Great and the right on the Swell or Choir—more probably the latter, as the Swell at St. Clotilde had no 16-ft., whereas the Choir had a Bourdon and was stronger in other ways than the Swell. This two-manual disposition would begin at bar 2, line 3, page 40, and would continue until the *a tempo* on the last page, when the right hand would join the left on the full Great until the end. On most organs it will of course be advisable to put in the Great-to-Pedal coupler during this soloing. If any reader has doubts about the necessity for some such arrangement as this, he should examine and try on his organ the effect of the dozen bars before the *a tempo*, especially these:

Ex. 10.

There can be no question that the tenor—a derivative of the subject—is the main theme, with the alto a good second. (A glance at the alto on its first appearance a few bars before shows that it too is an offshoot of the subject.) The high accompanimental figure is ugly and killing unless played on a second manual. This soloing leads to no difficulty save in the bar preceding the *rall.*, where the left hand has to negotiate a very awkward tenth. But we know Franck's grasp was

unusually big, so the presence of this stretch—impossible to most players—is no proof that Franck did not solo the whole of this long passage. Incidentally the movement gives us a good—or bad—example of Franck's carelessness in the matter of laying out. No doubt many players have failed to persevere with this splendid and difficult *Finale* owing to the awkwardness of such passages as that quoted above. Yet how much easier Franck could have made it! Thus:

EX. 11. SEM.



And had the whole movement been in G flat it would have been still easier.

The *Pièce Symphonique* is rarely heard—its length, difficulty, and loose construction are against it. But it may be improved and tightened up into a reasonably lengthy work by the omission of the middle section of the *Andante*, of the introduction to the *Finale*, and of the two passages suggested as cuts in the first movement. As an extreme measure we may even omit the opening *Andantino serioso*, and start straight away with the pedal solo on page 18. More vandalism! a reader protests. But this is very mild cutting by the side of that applied for years past to Wagner and Shakespeare. When reasonable and careful cutting enables us to keep a fine work in the repertory, there is everything to be said for it. The crime is not in cutting, but in clumsy cutting.

(To be continued.)

SOME 'ANCIENT CONCEPTIONS OF RHYTHM

BY C. F. ABDY WILLIAMS

The story told by Mr. Ernest Austin in a letter to the *Musical Times* of November, 1922, brings to mind other things connected with the musical 'feet' by the ancients, who loved their 'rhythms' as much as modern harmony writers love their chords. Plato goes so far as to say that the morals of a people are more affected by the rhythms they use than by their melodies.

The words *dactyl*, *spondee*, *anapaest*, and so on, now almost exclusively used by poets, were originally

musical terms at a time when the poet and composer were one and the same person. They all implied a strictly proportional division of time, a feature that is an absolute necessity to music, but would be ridiculous or repellent if applied to the recitation of modern poetry. Hence, though they have for convenience been adopted by poets, they are not applicable in their true sense to any modern language.

All ancient theorists, without exception, derive the poetic-musical feet, which are our simple bars, from a theoretically indivisible unit of time called the primary time. It is usually translated by our quaver. The combination of two 'times' in one note made the 'long,' equivalent to our crotchet. Four and eight primary times in one note produced the equivalents of our minim and semibreve.

These writers all agree in giving the dactyl $\text{—} \text{—} \text{—}$ the first and most important place in musical feet. It formed the basis of the hexameter. Aristides Quintilianus (*fl.* about A.D. 50) says that the dactyl, and other feet that commence with the thesis, or down beat, produce on the mind an effect of calmness. He and many others tell us that the name is derived from *dactylos*, a finger, which consists of one long and two short joints. It gave the name dactylic to all duple-measure rhythm.

Time was beaten audibly by foot or hand. From pictures and statues and vases we know that the conductor used little cymbals in his hands and wooden clogs on his feet, to increase the noise of beating the time. In museums are to be seen many examples of these small cymbals; also of the sistrum, a kind of rattle, specially connected with the music of the Temple of Isis. All this noise would not meet with the approval of a modern audience; but the ancients differed from us in many of their ideas of art. It is known, for instance, that the Greeks painted their beautiful marble statues; that their theatre had no curtain, and all scene-changing took place in full view of the audience.

Opposed to the dactyl, but still in the same species, was the anapaest $\text{—} \text{—} \text{—}$. Aristides considers that this is one of the 'exciting' or 'agitated' forms, since it begins with the up-beat, or arsis. It was used for military marches, and in the final chorus of the play the performers marched off the orchestra by way of the parados to an anapaestic song. It was also used for satire and ridicule. From Liddell and Scott's lexicon we learn that the word *anapaistos* means 'struck back,' 'rebounding.' Hence, a dactyl reversed.



When the Spartans were at war with the Messenians they were told by an oracle to apply to Athens for a leader. The Athenians, not wishing for their success, sent them the most inefficient general they could find in Tyrtaeus, a lame schoolmaster. But Tyrtaeus turned out to be a poet. His elegies inspired the Spartans to constancy, and, still more, his anapaestic marches, sung with the aulos, so roused the soldiers as they advanced to the attack that they fought with a vigour and spirit that eventually led them to complete victory.




The next foot of the dactylic species is the spondee $\text{—} \text{—}$ and the major spondee $\text{—} \text{—}$. Aristides tells us that this foot was so named because it was used in the spondee, or libation, a small portion of wine which was solemnly poured out to the gods at a feast. The spondee was accompanied by a hymn whose rhythm consisted of feet of two equal long


notes. The libation was the precursor of the 'grace' sung in monasteries, in college halls, and at City dinners. Aristides continues that from its grave character the spondaic foot was appropriate to hymns to the gods, to religious festivals, and sacrifices. So much was this the case that the official aulos-player, whose presence was necessary at every sacrifice, was sometimes called the *spondaules*.


This use of the spondee was unconsciously resuscitated by Luther and his contemporaries when they invented the chorale; and it has formed the basis of the majority of hymn-tunes in the Reformed churches since his time to the present day.



As to the calming effect of the spondaic rhythm, many successive authors down to Boethius (born about A.D. 473) tell the story of how Pythagoras was one night examining the stars, when he found a lover trying to set fire to the house of his innamorata, being maddened by jealousy, and by an aulos which was playing in the Phrygian mode. The philosopher ordered the auletes to change to spondaic rhythm; this at once sobered the young man, and brought him to a reasonable temper.

Of the pyrrhic  and the double pyrrhic or proceleusmaticus  Aristides tells us that, being very rapid, they are impetuous and lively, and proper for warlike dances and contests in the games. Some theorists, who will not allow that a foot can contain less than three primary times, do not recognise the pyrrhic, and call it a vulgar innovation, not a real foot. Bacchius Senior calls it the hegemon, but, unlike Aristides, he does not inform us why he gives it this name. Mr. Austin gave an account of it in his letter above mentioned.

The verb *iambizein* means to speak evil, to lampoon. It gave the name iambus to the form  since this was the rhythm at first used only for scurrilous songs. But the importance of the iambus for serious music was early recognised, and soon gave the name 'iambic species' to all music in triple measure. Aristides says that iambic and trochaic rhythms have great vivacity and fire; but that the triple time in which the two members have respectively the value of four and eight primary times, namely the orthios  and semantos  are specially dignified on account of the slowness of their movement. Whether these were used for hymns we cannot say. The ancients had no metronome by which they could regulate the tempo. In its place they used the beating of the human pulse. If the primary time was taken to coincide with the beats of the pulse, the pace was 'moderate,' neither fast nor slow. If the primary time was quicker or slower than the pulse the tempo (*agoge*) was 'rapid' or 'slow' respectively. As all pulses differ in their pace, and also differ from time to time in the same individual, the tempo must have varied a good deal. Probably, however, being practical people, they left it to the performer to take the tempo he felt best fitted, and used the pulse only for theoretical purposes.

The trochee  derives its name from *trochos*, a wheel, a boy's hoop, a running pace. It is something that runs or moves very fast. Aristotle says it is voluble and rapid, and suitable for dancing. Hence it also had the name of *choreus*, from chorus, a body of dancers. Plutarch

informs us that Terpander invented the rapid trochaic dance. Sometimes the trochee was dissolved into the still more rapid tribrach, .

Quintuple measure was called pæonic, from the pæon  and the pæon epibatus . It was a very favourite

rhythm for sacred dances and for hymns. The well-known hymns to Apollo discovered at Delphi in 1893 make large use of pæonic rhythm. Recent research in the domain of English folk-song has shown very decidedly that quintuple rhythm is not the 'unnatural' thing it was considered till comparatively recently, but a very natural and easy rhythm to master when once understood, as explained by Aristides, that its bar should be imagined as divided in the way we have shown in the pæon epibatus.

We have only referred to the most elementary forms of foot. The compound measures described by Aristides are said by him to be more 'pathetic' than the simple measures. There were also 'mixed' rhythms of triple with duple; and it is interesting to see our youngest school of composers unconsciously resuscitating some of the complicated ancient Greek rhythmical forms that our fathers endeavoured to explain away as impossible for the mind to assimilate or tolerate. They are, in fact, doing for the ancient 'mixed rhythms' what Luther did for the spondee when he revived it for religious use in his chorale.

DR. HULBERT'S LECTURES

A series of four lectures on 'Eurhythm' will be given by Dr. H. H. Hulbert at 160, Wardour Street, London, W., on February 7, 14, 21, and 28, at 8 p.m. Admission is by card of invitation, which can be obtained from Messrs. Novello at the above address. The synopses of the lectures are as follow:

LECTURE 1.

Eurhythm—Its theory, practice, and value in voice-training.

Its effect upon appreciation, conception, and expression—Its application to accomplishments—Its bearing upon the attitude and poise of the artist—The sense of touch in music and games—The sensation of tone—Conviction and self-control—Artistry and sentiment.

LECTURE 2.

Eurhythm the basis of musical pronunciation.

The cerebral apparatus of speech—Thought in diction—The movement-feeling word-understanding centre—The sounds of the English language in speech and song—The vowel shapes and the articulatory positions—The neutral vowel and the 'R' sounds—The combined sounds.

LECTURE 3.

Eurhythm—Its importance in breathing for voice.

The vocal apparatus—Different kinds of breathing—Thoughtful breathing and tonicity—Diaphragmatic and Intercostal breathing—The Abdominal press—The breathing centre for voice—Breathing exercises.

LECTURE 4.

Eurhythm—Its bearing upon voice and health.

The laws of movement—Value of Music in exercises—Happiness versus worry—Resisting power of body—The hygiene of voice—Eurhythmic exercises—Remedial work.

THE MUSIC OF TIBET

BY T. HOWARD SOMERVELL.

The Mount Everest Expedition of 1921 brought back many fine photographs and important observations, but with regard to the music of the country, in response to inquiries, all we could learn was the fact that 'The Tibetans had quite jolly little tunes, and made a deuce of a row with trumpets and things.' When, in 1922, I found myself about to start for that mysterious land, I was (being a keen listener, though an ignorant student of music) naturally eager to find out something concerning these 'jolly little tunes' and (more especially perhaps as an ardent lover of Stravinsky) the 'deuce of a row.' I was a bit apprehensive of the quarter-tones and things which are traditionally associated with the music of the East, but I managed before entering Tibet to invent a rough notation for the recording of these mysterious intervals. Imagine my relief and delight at finding that the tunes of Tibet were in the pentatonic scale, and those of Nepal in the diatonic. But more of the tunes anon. Let us first talk about the instruments on which they are played. These are not very many in number, but comprise wood-wind, brass, percussion, and strings.

The principal item in the Tibetan orchestra is the percussion. There are drums of all sizes, from the small one made of the top of a human skull to drums several feet in diameter. In addition there are cymbals and gongs of various sorts. The Tibetans employ two wind instruments—a long straight trumpet, some 10-ft. in length, and a kind of cor anglais, played with a double-reed and provided with seven holes, which are equidistant, and comprise an octave, therefore sounding in the scale of whole-tones. The foregoing instruments are employed in the temples, and with them the lamas accompany the Devil Dances which are so important a feature in their worship.

Mendicants and private individuals use two stringed instruments. The Tibetan violin, the more elaborate of the two, has four strings, tuned a fifth apart, Nos. 1 and 3 sounding A, Nos. 2 and 4 sounding the D below. The bow has two hanks of Yak-hair, threaded between strings 1 and 2, and between 3 and 4 respectively. Thus, when pressed against No. 1 string, it sounds No. 3 also, and when pressed in the opposite direction it plays on Nos. 2 and 4.

The fingering is done on all the strings at once, which necessitates their being close together at the nut, the pressing of the bow alone determining which pair of strings shall sound. In addition to this violin there is a one-stringed banjo-like instrument on which tunes are sometimes played, but which is more often twanged to one of the characteristic rhythms mentioned below.

Our coolies, collected almost entirely from the tribes of Nepal, beguiled the hours by singing native songs, which had a curious appeal by reason of their lilt and by the fact that they were almost invariably in the diatonic major scale. Some of these airs are arranged as a short Overture to the film of the Expedition's work now being shown at Philharmonic Hall. But across the border of Tibet a different type of tune is found, nearly always in the pentatonic scale. At one or two temples where the *cor Tibetanglais*, if I may so call it, is

used, the tunes are naturally in the scale of whole-tones. But men working in the fields in the same places sing pentatonic tunes, and these must be considered as the national mode. I have heard Tibetans whistling *arpeggios* of common chords, and, strangely enough, of diminished sevenths; but never a semitone, which they do not seem to appreciate as an interval. They may strike E and E flat in this way, but never in succession.

The Tibetan music that we heard divides itself into three sections. First, the airs sung by the people and played by mendicant fiddlers (these are in the pentatonic scale); second, the chanting of the lamas; and, third, the more orchestral music of the temples. The folk-tunes are simple, usually repeated many times, and almost always in the pentatonic scale. They suggest the negro 'Spirituals.' The music played in the interval at the Everest film, and orchestrated by myself (very amateurishly, I fear), consists of a number of these airs. The mendicant fiddlers play delightful little tunes suggestive of the Scottish Highlands, in the pentatonic scale, or, more rarely, in the scale of whole-tones.

The chanting of the lamas is usually of the form quoted here :



an occasional rise of a fifth or an augmented fifth being characteristic. Sometimes, especially if an air is sung, the supertonic is held by a second deeper voice as a kind of ground-bass. It is interesting to notice that when such a note is held as an accompaniment it is always the supertonic, which the Tibetans apparently consider as the root of their scale. Thus in the pentatonic scale, C D E G A, D is the note so employed.

Sir Henry Walford Davies, who was very interested in the Tibetan music played at Philharmonic Hall, considers the supertonic to be the natural root of this scale, for, starting from D with the two perfect intervals—fourth and fifth—we arrive at G and A; starting from G and A we arrive at C, D, and E, and in this way, from two successions of perfect fourths and fifths, the whole pentatonic scale is built up from the root. Sir Henry told me that he believed that if the world came to an end to-morrow and were reinhabited, music would start in this fashion and the pentatonic scale be therefore the first mode or scale to appear. Be this as it may, it is remarkable that so many primitive or isolated peoples, such as the Highland Scotsman or the Tibetan lama, use the pentatonic scale. Appended are three typical Tibetan tunes—the first originally heard on the violin, the second sung in the fields, and the third on the cor anglais :



So much for the airs themselves. The Tibetan Orchestra, which plays more organized music at the larger temples during religious festivals, was intensely interesting to listen to, although a trifle monotonous after a few hours.

The music of a Tibetan orchestra consists generally of the following component parts: (1) Rhythm, kept up in the drums and cymbals, and never ceasing even when the other parts are silent; (2) The drone-bass, played on two of the long trumpets, and consisting almost invariably of two notes a minor seventh apart; (3) The air, often monotonously repeated hundreds of times, played on the cor anglais, or rather its Tibetan equivalent.

The rhythm of the percussion instruments is always one of three:



The music played during the Devil Dance film being shown at Philharmonic Hall will give a better idea than any musical score or quotations of the sound of the Tibetan orchestration. The reader may be able to imagine it by considering that the rhythm of the percussion is continuous, and lasts throughout the day (for a concert in Tibet is a whole-day affair). The drone-bass goes on most of the time, with or without the air on the reed instrument. In addition, there is the chanting of the lamas from time to time, sometimes unaccompanied, occasionally in two parts, in which case the lower part, as already mentioned, is a ground-bass of the supertonic. The music and Devil dancing fit in with one another very adequately, and in a crude way seem to me to be a very high form of art; for, after all, sincere art is almost always good, and whatever the primitive nature of both music and dancing, this intensely serious presentation before the awed populace of the sights and sounds they will meet with after death is an attempt at religious instruction of the most sincere and practical kind. We hope that those who see the reproduction of these ceremonies at Philharmonic Hall will thereby obtain a real intellectual treat; we are at any rate safe in saying that neither Tibetan film nor Tibetan music have been produced in London before. This entertainment, with its accompanying films of travel across Tibet and of climbing 27,000-ft. on the world's highest mountain, is to be continued, it is hoped, until the first week in February. The profits from the show are to be used for the equipment of a similar expedition next year. We look to the public to prevent Britain from being forestalled by another nation in this great adventure, as she has been in the conquest of both the Poles.

We have received the 1923 edition of *A Calendar of Hymns Ancient and Modern and the English Hymnal* (Humphrey Milford, Oxford University Press, 6d.). This invaluable guide in the selection of hymns should be on the desk of every parson and choirmaster.

Music in the Foreign Press

By M.-D. CALVOCORESSI

FRANCK'S UNPUBLISHED WORKS

Nothing could be more welcome and more instructive than Julien Tiersot's contribution to the history of Franck's early evolution, under the title *Unpublished Works by César Franck* (*Revue Musicale*, December). He starts by remarking that very little is known of the first fifty years of Franck's life; the only standard critical biography, Vincent d'Indy's, says very little of the period before 1870. And most of the works which Franck wrote during this period have remained unpublished.

Tiersot divides the manuscripts which he has examined into various groups: firstly the school tasks, consisting of exercises in harmony, counterpoint, and fugue (1883-40); then original compositions written during childhood, during youth, and from 1847 onwards.

The first group comprises the four-part Fugue with three subjects, 'well worthy [Tiersot says] of being transcribed for keyboard and performed,' with which Franck won his prize in 1840. In the second are mentioned 'Variations for pianoforte upon an aria from *Le Pré-aux-Clercs*, by César Franck, age eleven years and a half, Op. 5,' songs and an *O Salutaris*, a Pianoforte Sonata (in the style of Beethoven's early works), a Symphony for full orchestra, Op. 13 (performed, according to a note pencilled on the MS., at Orleans in 1841, but probably written far earlier), and a second Pianoforte Sonata in which the 'cyclic' principle is already applied.

At the beginning of 1848 Franck had completed a tone-poem inspired by Hugo's *Ce qu'on entend sur la montagne*, which, judging by Tiersot's description and the examples quoted, should be well worth knowing. (Tiersot's contention that on the strength of this work, Franck is to be considered as having forestalled Liszt in inventing the *genre* of the tone-poem is not altogether admissible: Liszt's *Mazeppa* Etude, for instance, in its final form (1837), might be adduced as proof to the contrary.)

Three important works for chorus and orchestra, *La Tour de Babel* (1865), *La Plainte des Israélites*, and *Cantique du Moïse*, are mentioned further and described as heralding the style and architecture of *Les Béatitudes* and *La Rédemption*.

Tiersot concludes his article by remarking that:

The case of a composer withholding from publication practically the whole of his output during the first half-century of his life is almost unique; and that although Franck's unpublished works may be less significant than those upon which his fame rests, we should welcome the possibility of studying César Franck's individuality during the first stages of his creative career.

The *Monde Musical* (December) reports an address by Vincent d'Indy to the members of the Société Française de Musicologie upon certain early works of César Franck:

Between 1837 and 1847, Franck's music reveals, from the melodic point of view, the influences of Monsigny, Méhul, Gluck, and Beethoven; and, as regards writing, those of Liszt, Thalberg, and Alkan. The imitation of Liszt is particularly obvious in a *Chant du Pâtre* for pianoforte, which, however, is quite characteristic of Franck's own individuality. All the early pianoforte pieces are in the same shape—an *Allegro* between two expositions of one theme, with or without an introduction.

FRANCK'S INFLUENCE

In the *Revue Musicale* (December) André Schaeffner disengages certain characteristics of Franck's influence. It is unfortunately impossible to give more than an inadequate outline of this remarkably thoughtful essay:

Franck, in spite of appearances, is something of an experimentalist. His methods are altogether classical, and the discipline of his mind leads him to disengage from the study of classical masterpieces a tendency towards ever-increasing unity, logic, and economy, with the result that in his work a strong chain of relationships will come to connect every detail with the whole. Thus, his first step is to attune himself to tradition as conceived by him, never to break away from it. He writes nothing of which he does not find an example, at least embryonic, in the past. But what he does is to apply his own instinct and his fecund empiricism to the solution of every problem of form and architecture. So soon as he knows that the structure is quite firm he allows free play to his fancy. 'The waves of chromaticism play round the granite of diatonicism; one stronger wave, and all will be submerged: by Franck's last works to Debussy's first, the distance is bridged merely by a quickening in the speed of successive tonal waves.' Many of his followers are content with adopting his structural methods, without displaying any of the spiritual and imaginative qualities which ensure the vitality of his music. The works of Franck's maturity are characterised by an economy which is the fruit of long experience. His followers start, without previous experience, from the point which he reached gradually. Premature discipline and diffidence render them incapable of proceeding further. Others (like Magnard and Roussel) remain open to the suggestions of their own experimental instinct.

The same issue contains articles on Franck's influence abroad. As regards this country, Harvey Grace writes:

Franck's influence on British composers is slight, partly because his works have not been known until a comparatively recent date, and also because certain main characteristics of his music are out of fashion. We are witnessing just now a reaction against classical methods of working-out; and in the matter of chromaticism, our palates favour sharper, more pungent flavours. But it is likely that ten years hence Franck's influence will be greater.

Henry de Groot writes:

Franck has exercised no direct influence on Dutch music, but the composers of his school to whom we owe so much of to-day's conceptions have certainly influenced the younger generation of our composers. It is chiefly chromaticism, one of the revelations due to Franck, that has carried weight with them. Some of our composers resort to cyclic form, but for reasons generally more psychological than purely formal.

V. Stepan writes that the lofty spirit and splendid architecture of Franck's music correspond closely to Czecho-Slovakian ideals.

BRITAIN'S ULTRA-MODERNIST AND FUTURIST

COMPOSERS

These, as enumerated by Vittorio Ricca (*Critica Musicale*, November), are:

John Ireland, Frank Bridge, John Tyrwhitt, Emil Goossens, Josef Holbrooke, Benjamin Dale, Arnold Bax, J. MacEwen, and many others.

In the course of the article attention is called to the lack of confidence in British art which is a characteristic feature of a not inconsiderable fraction of the British public.

RIMSKY-KORSAKOV AND BORIS GODOUNOV

In *Il Pianoforte* (December) Gino Roncaglia concludes an article on *Boris Godounov*, which he has studied in Korsakov's revision, with the following words:

But the question arises, How far were Moussorgsky's intentions respected? Where does his contribution end and Korsakov's begin? Which beauties have been preserved unaltered, which improved, which spoilt? If we possessed Moussorgsky's original score, those questions might be investigated.

Whence it would appear that all the things written on the two versions of *Boris Godounov*, beginning with Pierre d'Alheim's contribution in his book, *Moussorgsky*, of 1896 (which is the very first students of Moussorgsky might be expected to consult), may still escape the attention even of eager investigators.

New Music

A NEW LENTEN CANTATA

Percy E. Fletcher's sacred cantata, *The Passion of Christ* (Novello, 3s.), is a setting of some words adapted by Mary Bradford Whiting from the libretto of an oratorio written by Metastasio, which was first performed with music by Caldara in 1730. The music is laid out for chorus, with soprano, tenor, and bass (or baritone) solos, and an organ accompaniment. The composer has evidently had in view the needs of choirs of quite modest resources, and has consistently avoided anything in the nature of intricate writing whether for voices or for organ. The music is always melodious and singable, and much of the work is expressively treated. Probably most choirs will avail themselves of the optional 'cut' in the chorus 'Light dawns.' By so doing they will skip one of the weakest spots of the work; the part-writing here is decidedly feeble, and the rather trivial theme is strikingly reminiscent of a well-known children's hymn. Two hymns, in which the congregation may join, are introduced. A varied arrangement of the tunes is provided, but the use of this is optional. We note that in each case the composer has made use of the—to many musicians—irritating trick of introducing the flat seventh before the Amen. It should be added that the work is also scored for small orchestra, including a special organ part for use with both complete and incomplete orchestral combinations, and is published in Tonic Sol-fa (2s.). The time required for performance, including hymns, is about forty-five minutes. For short Passiontide services certain numbers may be omitted.

For choirs which are not in a position to tackle the more elaborate settings of the Passion, this little work should provide a welcome change from certain well-worn Lenten cantatas.

G. G.

CHORAL MUSIC

Two Bach Cantatas have lately been added to Novello's Octavo Edition—*Christians, grave ye this glad day* and *O Christ, my all*. The former calls for skilful soloists, and gives ample opportunities to a good choir. The latter contains treatments of no less than four chorales. The chorus work is expressive and fairly simple; soprano, tenor, and bass soloists are needed. Granville Bantock's *Grass of Parnassus* is a pleasantly flowing part-song for S.A.T.B. It is not difficult so far as the notes are concerned, and can be made effective by a choir whose strong point is soft, sustained singing. John Pointer's *Rough wind that meanest loud* calls for a choir with ample resources, as the writing is largely in seven parts. Sung with the right breadth and sonority, this setting of Shelley's well-known lines would be very impressive. These two part-songs are published by Novello.

Stainer & Bell have issued for the Carnegie Trust Cyril Bradley Rootham's *Brown Earth*, a striking setting for chorus, semi-chorus, and orchestra of a poem by Thomas Moulton. The semi-chorus is beautifully employed for remote effects. The work is quite short.

From Bayley & Ferguson come six part-songs by Kenneth G. Finlay, a new writer, who, as a choral composer, has the root of the matter in him. *Logie Kirk* is in folk-song style for S.A.T.B.; for S.S.A. there are *Here a pretty baby lies*, *The feathers of the willow*, and an arrangement of *Ay waukin', O*. Of these the first-named is perhaps the best—a beautiful setting of Herrick's poem. Mr. Finlay has also arranged for T.T.B.B. *My love is like a red, red rose* and *Ye banks and braes*. Of these we prefer the former. In *Ye banks and braes* the excursion into the tonic minor at the close of each verse is not in keeping. The composer is to be commended for his care in the matter of verbal accent.

Eugène Goossens's *Silence*, written for the Gloucester Festival, has just been published by Chester. Difficult though it be, it shows far more sympathy with the choralist than some of us might have expected from the composer. There is no denying its beauty. We hope that Mr. Goossens will follow up this start as a choral writer, and turn his attention especially to unaccompanied work.

Paxton's have just issued an edition of the *St. Matthew Passion* in which the music is given both in Old Notation and Tonic Sol-fa. Such an edition will be a boon to many. Our only complaint is that a good many of the pages are uncomfortably crowded. This happens especially in the double choruses—the very places, of course, in which clearness is especially desirable. In future dual-notation editions we hope both type and page will be slightly larger. The version used is that of Sterndale Bennett.

So large a parcel of part-songs and madrigals comes from Curwen's that only brief discussion is possible. There is always room for good, straightforward choral versions of fine national airs, and here are six from Ireland, arranged by Stanford: *Lay his sword by his side*, *How dear to me the hour*, *My gentle harp*, *They know not my heart*, *Quick! we have but a moment*, and *Oh for the swords*. As will be seen from the titles the words are from

Moore's *Irish Melodies*. The settings are for S.A.T.B., and are well within the powers of the average choir. They would serve well for quartet singing.

A somewhat more sophisticated folk-song setting is George Dyson's version for S.A.T.B. of *Up in the morning early*. Felix White's *John Anchor* is a capital part-song for T.T.B.B. His *Marriage Song* for S.S.A., unaccompanied, is cleverly written, but at the quick pace called for it would be risky so far as intonation is concerned. Mr. White is apt to spoil his work by over-chromaticism. This is especially noticeable in his *Beethoven*, a setting for mixed voices of Sir William Watson's sonnet. One finds oneself longing for a few bars of diatonic writing. This part-song, by the way, should be attempted only by choirs able to attack complex seven-part writing. A large choir is needed, too, for Cyril Jenkins's *Impressions*, as the four parts are divided most of the time. The best parts of this effective work are the simplest. There is a sense of effort about some of Mr. Jenkins's chromatic flights. Granville Bantock's T.T.B.B. setting of Suckling's *The Fond Lover* is spoiled by the terribly platitudinous opening. Eric Fogg has provided yet one more setting of Herrick's *To Blossoms*. This is for S.S.A., accompanied. It is expressive, and fairly difficult. The same composer's *The Centipede* (S.A.T.B.) is a short, humorous affair; it would perhaps be more effective as a quartet than as a part-song. C. F. Chudleigh-Candish's *Song of the Armada* for T.T.B.B. and pianoforte is commonplace in idea and treatment. E. Markham Lee's *The Shepherd's Holiday* is a capital little two-part song in canon for equal voices of mezzo-soprano compass. C. Armstrong Gibbs has written straightforward music for T.T.B.B. to the familiar old song *Hey nonny no! Men are fools that wish to die*. Two short works by Maurice Besly show a knack of getting effect by simple means—*O Lord, support us*, a S.A.T.B. setting of a beautiful 16th-century prayer, and *Sleep*, a poem by Keats. Both are for unaccompanied singing. Granville Bantock's *Jack and Joan*, for S.A.T.B., provides opportunities for light and spirited singing. The words are taken from Thomas Campion's *Divine and Morall Songs*. The music is frankly commonplace, with its successions of thirds and sixths, but the flowing rhythm and the light 'la la' accompaniment will make the song attractive. Gerrard Williams's arrangement for soprano and contralto soli (or semi-chorus) and mixed-voice chorus, unaccompanied, of the traditional *Three Ravens* is unnecessarily bleak, and some of the imitative writing is a trifle obvious.

Michael Cavendish has been comparatively overlooked so far in the revival of our old music, but that his claims are considerable is proved by his *Six Ayres to Four Voyces*, which have just been transcribed by the enthusiastic Peter Warlock and Philip Wilson, and published in separate numbers by Novello. The quick ones are particularly good. *Wanton, come hither*, and *Say, shepherds, say*, sung as they should be sung, are two of the sprightliest and most attractive part-songs I have met with for a long time (I say 'part-songs' advisedly, for both have little of the polyphonic texture of the madrigals of their period). The last page of *Say, shepherds, say*, has a rhythmic scheme that fairly takes hold of one. These six little pieces should be examined by choral conductors, as they are only moderately difficult, and (despite the wails about the expensiveness of choral music) they cost a mere twopence each.

One would like to discuss fully Sydney Grew's *Polymetric Edition of 16th Century Vocal Music* (Curwen), but space does not allow. The numbers to hand so far are Morley's *April is in my mistress' face*, and Weelkes's *O care, thou wilt despatch me and Hence care! thou art too cruel* (under one cover), Wilbye's *Adieu, sweet Amaryllis* and *Draw on, sweet night*. Mr. Grew contributes to each number a preface dealing with the rhythm of this old music, and adds a biographical and critical sketch of the composer. Without practical experience of its working with an average choir I hesitate to express too decided an opinion on Mr. Grew's system of barring. I cannot resist an impression, however, that it is needlessly complicated. After all, singers and conductors who cannot discover and express the right flexible rhythm through their own musicianship and commonsense are hardly likely to do so by such aids as frequent changes of time-signature, a liberal use of five-four, seven-four, ten-four, and constant cross-barring with dotted lines. The time-signature of Wilbye's *Draw on, sweet night* is given as three-four, four-four, two-two, yet there appears to be no difficulty in realising the rhythmic scheme with the ordinary signature of C or four-four. So elaborate a system as Mr. Grew's is likely to make singers regard the problems set up by such music as being more formidable than they really are. When all is said and done, a choir that can sing good modern part-music with the right freedom is a goodish way on the road to success with the older polyphony, and learned talk about amphibrachs and bacchics is not really helpful. Even the title of the series is unnecessarily forbidding. Is not almost all good choral music more or less polymetric? Heaven forbid that I should throw cold water on any attempt to aid our singers in the study of this fine old music, but I cannot help feeling that here, as in other branches of the art, such a thing as a fool-proof edition is undesirable, even if it be possible. Performers must not have their thinking done for them.

Havergal Brian's *It was a lover and his lass*, for S.S.A., is a really fresh and original affair, with some arresting harmonic touches that are in the picture. It needs spirited singers and a skilful pianist. The same composer's *The Phantom Wooer* is a setting for S.A.T.B. of some gruesome words of Thomas Lovell Beddoes. The music is appropriately uncomfortable, both to singers and hearers—so much so that a choral society which rehearsed it thoroughly for a month or two would then wind up with either a collective nervous breakdown or a rebellion.

H. G.

NEW CHURCH MUSIC

During the coming months Elizabethan music will be very much discussed in this country. Some new publications will therefore be viewed with special interest by church musicians. Under the editorship of Sydney Grew there appears Byrd's *O God, give ear*, No. 1 of *Psalmes, Sonets, and Songs of Sadnes and Pietie*, 1588 (Curwen). This beautiful work is for five voices—soprano and contralto in unison, two tenors, baritone, and bass. In places where the first tenor part is uncomfortably high, small notes indicate optional singing by contraltos. Mr. Grew contributes a preface in which the subject of metre is minutely discussed, and advice given on the proper rendering of 16th century music. A short biography of Byrd is added. We wonder if this edition is

not over-edited, and whether the multiplicity of time-signatures is really necessary.

One of the latest additions to the Tudor Church Music series published for the Carnegie United Kingdom Trust by the Oxford University Press (Humphrey Milford) is a *Magnificat and Nunc dimittis* by William Byrd. Dr. Fellowes is the editor, and the service appears in F minor—a minor third above the original pitch. It needs a choir of ample resources, as altos and tenors are frequently divided. Apart from this its difficulties are not great. Simpler than the above, and well within the powers of the average parish church choir, is a setting of the same canticles by Thomas Tomkins (*circa* 1575-1656). The editor is Edgar T. Cook, and he has transposed the music from C to E flat. This useful and effective setting is for four voices, and is published by Novello.

From Stainer & Bell come three splendid works by Byrd—his Masses for three, four, and five voices. If we remember rightly these three Masses were sung at Christmas at Westminster Cathedral under Sir Richard Terry. The editor is Dr. Fellowes, and we understand from the publishers that he is now preparing an edition for use in the English Church.

Passing to present-day music, John Pulein's setting of the *Te Deum* in D (Faith Press) may safely be recommended. The vocal writing is strong and vigorous, and though not elaborate or difficult it never lacks interest. It is dedicated to the organist and choir of Rochester Cathedral.

A revised edition of Alex. Morvaren Maclean's *The Annunciation* (Novello) has now been issued. It is a setting of Bible scenes for soprano, mezzo-soprano, tenor, and bass soli, chorus, and orchestra. The work is difficult, and contains a considerable amount of eight-part writing. The choral work is impressive, and the elaborate orchestral accompaniment is skilfully developed. Adequately performed it should have an imposing effect.

A new Easter anthem, *Jesus Christ is risen to-day*, by Sir Charles Stanford (Novello), is a setting of the well-known Easter hymn. The music is laid out for double choir—Decani and Cantoris—but there is actually very little in the nature of real eight-part writing. The first verse is set to a strong theme, sung by all the basses in unison, the other voices entering imitatively at the cadences with Alleluias. The second verse is sung in four-part harmony, unaccompanied (Decani), the organ coming in with the Alleluias sung by Cantoris at the end of each line. The third verse opens quietly with a theme given to the basses, the treatment generally being similar to that of the first verse. At the close all voices come together in triumphant Alleluias, forming an imposing finish.

In the Easter carol, *Spring bursts to-day* (Novello), Christina Rossetti's words have been set to fittingly joyous music by Geoffrey Shaw. Intended for unaccompanied singing, this admirable little work would well repay any time spent on its preparation.

G. G.

The Ealing Philharmonic Society gave an excellent concert of 'English Music of Yesterday and To-day' on January 18, under the direction of Mr. E. Victor Williams. Among many good things Stanford's *The Blue Bird* may be specified as an example of choral interpretation. The instrumental music included two Suites for strings, by Purcell and Parry.

Ad Libitum

By 'FESTE'

No doubt many of you observed a week or so ago that two music critics wrote notices of an operatic performance which they heard by wireless telegraphy. One writer was too unwell to leave his home, so a friend ran round with a set of gadgets, made the connection in a few minutes, and, the critic being unable to go to the opera, the opera came to the critic. In the other case the critic was on a visit, or was pursuing, in some wild northern region (Golder's Green, I think the settlers call it), and, instead of making Covent Garden an excuse for hurrying away, he found one of the natives who had a wireless set, and, by the gift of a string of beads or some other simple gewgaw, obtained permission to make use of it. Critics will not be able to do all their work by the fireside just yet, but they may look forward to such slipped ease in the not very distant future. The progress made lately is remarkable. Six months ago I had my first experience of music by wireless, and the effect left so much to be desired that I was unable to take it seriously. Without the headpiece, the sounds (*via* a gramophone horn) were barely audible. With one, they were not to be endured. A tenor nasally wept his way through 'Lohengrin's Farewell,' his sobs being punctuated by crackling noises, Morse signals, and remote sirens. To say that I heard a violin solo would be to state the case feebly. The sound, magnified, and brassy rather than stringy, bored its way into my skull in a manner suggestive of a surgical operation. A pianist took a turn. Maybe he was a normal player with a normal instrument, but as I listened, I seemed to see clenched fists smiting huge keys with senseless fury. It was not a pianoforte solo, but a cataclysm. I removed the headpiece in a hurry, and went away convinced that music by wireless needn't be written about for some years to come. But on January 20 I sat by a friend's fireside, and heard two Acts of *Aida* and a couple of *La Bohème*, with Melba bringing down the house, and I am convinced that the invention which a year ago seemed like a futile toy is about to create something like a revolution in the musical world.

Naturally, the first question that is being asked everywhere is 'How will the broadcasting of concert and operatic performances affect the box-office?' So far the reply seems to be that the box-office will gain. The optimists who say this bid us to look at the case of the gramophone, which (they tell us) by increasing the knowledge and appreciation of good music, has sent many people to the concert-hall.

I am inclined to doubt the assumption, and even if I thought it were correct I should have to point out that the analogy does not hold. The most the gramophone could do for me in the way of opera is to provide at considerable expense records of short items, and before I can use those records I have to buy a good gramophone at a cost of anything from ten pounds upwards. A wireless set can be got for a good deal less, and (as I have said) the other night it enabled me to hear a complete operatic performance, with all sorts of more or less interesting trimmings—the quiet confused sounds of the audience getting seated and rustling its programmes, the tuning of the orchestra (the wood-wind gurgles and twiddles were so near and clear as to be startling), the applause that greeted the conductor, and the 'calls,'

and highly emotional speech of the prima donna at the end. More: a voice (apparently at my elbow, but really at the broadcasting station) helps me to see as well as hear, by saying in a confidential hope-I-dont-intrude tone such helpful things as 'Mimi is about to enter'; 'It is now day, and the people come out of the inn'; 'The market women enter, bearing [of all things!] market produce.' I am an enthusiast for the gramophone, and I believe that it will continue to do much for us that wireless can never do. For example, it can give us music of a type that is not likely to be broadcast, and it has the further advantage of being always available. Wireless, on the other hand, is bound to cater for the general taste and to work at fixed times. But wireless will beat the gramophone hollow when we want to hear a whole concert or opera, and, moreover, we are not bothered by having to jump up to change records and needles and to wind up motors. Wireless wins hands down, too, so far as ensemble effects are concerned. For example, the climaxes in *Aida* the other night were quite thrilling, despite the fact that one seemed at times to be listening through the wrong end of a telescope, so to speak. The gramophone gives us more power, especially in records of the Caruso type, but it has the contrary effect of a single thing magnified. (Thus Heifitz, so far as sonority is concerned, is far better heard through the gramophone than in the concert-hall.) And it cannot yet give us (as wireless opera does) the effect of a tremendous lot going on.

Bearing in mind that this Covent Garden broadcasting was fixed up at short notice, and that it is apparently the first attempt to transmit opera direct from the stage, it cannot be denied that the success is astounding and the possibilities practically unlimited. Do I exaggerate? If you think so remind yourself of two facts: (1) Melba singing at Covent Garden was plainly heard not only all over Great Britain but also at Copenhagen, Paris, Stockholm, and Madrid. (2) A few days ago conversation was carried on between London and New York so distinctly that an American speaker sounded at times as if he were telephoning from a mere mile away. After this who can set a limit to what is possible in the way of long distance music? Already Melba is talking of being the first to sing from London to New York. And she'll do it soon.

The gramophone may or may not have increased the number of concert-goers, but we may be sure that in the long run wireless will not do so. There are too many advantages in listening at home. If you don't like an item you have only to take off your receiver; you may dodge such irritating things as encores, ovations to perspiring prima donna conductors, and so forth. In the concert-room there is no escape.

Discussing this subject with a wireless enthusiast the other day, I expressed the opinion that the day of the concert in its present form will soon be past, and I was interested to hear from my friend that our best-known novelist-scientist had in conversation with him some years ago prophesied the same thing. The services of our leading performers will be retained by the broadcasting company, and daily concerts (afternoon and evening) will be transmitted to all the world and his wife. A subscription fee will have to be charged, for the present system of free-gratis-and-all-for-nothing is obviously one that cannot continue. How a charge is to be made is not clear, seeing that the

purchase of a set gives one the freedom of the ether. Will there be an appliance of the gas-meter type, by means of which listeners will be charged so much per thousand feet of music? Be this as it may, it needs no great daring or imagination to foretell that public concerts, as we know them to-day, will gradually diminish until only a few outstanding soloists or an occasional choral or orchestral performance of special interest, will draw us up to town. Opera will be affected later, when success crowns the experiments now being made in the direction of wireless photography. Already enough has been done to justify the belief that eventually scenes as well as sounds will be transmitted.

How music by wireless will affect professional performers seems to be clear: it will gradually squeeze out all but the handful of tip-toppers—just the few specialists in their various departments, who will be sufficient for the provision of the daily programmes. Composers, teachers, and publishers will probably suffer little, if at all, for people will always enjoy making their own music to some extent, and choral and orchestral societies will continue to flourish because of their social attraction. The evening press will, I believe, be badly hit. Thousands of folk, who at present buy an evening journal for some special item, such as cricket and football results, will prefer to get it free by wireless. Finally, the British National Opera Company is to be congratulated on its enterprise in this matter. How soon it will regret its success remains to be seen. I have already come across a few people who will in future take their opera at home in preference to going out for it. But the B.N.O.C. can easily make things right by broadcasting only on occasional evenings, and in shortish extracts—just enough to whet the public appetite, and no more. By the way, is it too late to plead for the disuse of those hideous terms 'listening-in' and 'broadcasted'? If you are not listening-in are you listening-out? As for 'broadcasted,' it will be time to defend the word when we speak (for example) of bread being casted on the waters.

LADY BEECHAM'S PRESS AGENT

Mr. Hannen Swaffer devoted a column of the *Daily Graphic* of January 8 to my discussion of those *Merchant of Venice* press notices. Mr. Swaffer slipped in one respect. He took my imaginary 'wangling' of Mr. Scholes's paragraph and classed it with the feats of Lady Beecham's press agent. However, as the fictitious example was no worse than some of the real ones, no harm was done. A few days later Mr. Swaffer wrote in the *Daily Graphic*:

Lady Beecham informs me that, although she thinks her press agent could have been more discriminative in his selection of press notices, the article in the *Musical Times*, quoted in the *Daily Graphic*, does great injustice to her son's opera. The *Musical Times* gave the impression that all the newspaper criticisms were bad, whereas, as a matter of fact, there were many exceedingly favourable, particularly those in the *Daily Telegraph* and *Morning Post*.

The answer is easy. My object was, primarily, not to show whether the opera was good or bad, but to draw attention to a scandalous misuse of newspaper notices. If there were 'many exceedingly favourable,' why didn't the agent rely on these instead of distorting unfavourable pronouncements? And, if the *Daily Telegraph* critic was

'exceedingly favourable,' why was it necessary to take the praise he bestowed on one of the performers and pretend that it applied to young Adrian's music? A complaint as to 'great injustice' comes funnily from people who treated the critics with a degree of unfairness that staggered even that tough-hided race.

Gramophone Notes

By 'DISCUS'

For once in a way no orchestral, band, or chamber music records have been received for notice. Presumably the manufacturers look on this part of the year as one in which the gramophonist's fancy lightly turns to dance and song, and to little else. There are, however, one or two good string and pianoforte solo records. For example, here is Thibaud, delightful in the familiar *Tambourin* of Rameau, and brilliant in his own version of Wieniawsky's showy *Saltarello* (H.M.V. 10-in.).

Capital, too, is a 10-in. *Æ-Voc.* of Lionel Tertis playing Kreisler's *Rondino*, and a tuneful movement from d'Ambrosio's *Petit Suite* No. 2.

Less satisfactory in several ways is a H.M.V. 12-in. d.-s. of Cedric Sharpe's performance of Saint-Saëns's *Le Cygne* and W. H. Squire's arrangement of *Drink to me only*. Surely this graceful melody of Saint-Saëns calls for the minimum of *rubato*. Mr. Sharpe's swan is quite a temperamental fowl, with an occasional leaning in the direction of rag-time. There is a tendency to sentimentalise *Drink to me only*, thanks partly to the arranger. Mr. Squire's success as a popular ballad composer is due largely to an invertebrate harmonic idiom that is quite out of place in the treatment of folk-song. I need only point out that, like the tenth-rate organist, he cannot resist the temptation to emasculate the close by giving it a plagal cadence with the flattened submediant.

Another violoncello record is one of Maurice Dambois in Chopin's *Nocturne* in D flat and a *Canzonetta* of Du Port. The phrasing of the Chopin strikes me as being matter-of-fact, and lacking in the dreamy elegance called for.

Lamond is heard on a H.M.V. 12-in. d.-s. in the Minuet from Beethoven's E flat Sonata, Op. 31, No. 3, and Glinka's *L'Alouette*. The former, being a good reproduction, needs no comment. The Glinka is very brilliant and enjoyable. Another excellent pianoforte record is that of Rachmaninov in his own transcription of the Minuet from the *L'Arlesienne Suite* No. 1. (H.M.V. 10-in.). The only fault about these pianoforte records is an occasional effect of a rather jangling overgrown musical-box.

The English Singers are to the fore with a fine H.M.V. 12-in. d.-s.—Gibbons's *What is our life?* and Tomkins's *When David heard*. Both show an advance on previous records in several respects. The balance and blend are better (although the high notes of the bass occasionally cut through the texture with some edgy tone) and the words are clear. Both these madrigals happen to be of a type that is better suited to a largish choir than to single voices. They are as big in their way as a Handel chorus, and could well carry as much tone. However good the performance by soloists may be, there is inevitably a sense of effort in the more exacting passages. Moreover, this splendid Gibbons work has a sombre weight about it that can be realised only when sung by a choir.

But we know that at present the gramophone gives better results with a few voices than with many, so we may be thankful when the few are so good as are these English Singers. The madrigal by Tomkins will probably be a revelation to many, as the composer is rather overshadowed by Byrd, Gibbons, and Weekes. It is a setting of David's lament for Absalom, and the music rises to climax after climax of emotion. Of course the purely personal character of the text disappears, and the effect is that of a crowd lamenting. But the result is so fine that nobody will complain if the expression is general rather than intimate. I may as well repeat that users of these madrigal records will ensure full profit and enjoyment only by obtaining a copy of the music.

The other choral record in this month's batch unfortunately calls for hard words—or rather the performance does. The record is an all-too-faithful reproduction of some sloppy singing of sentimental arrangements of *Darling Nelly Gray* and *Sally in our Alley*. I hate saying harsh things, and when people are doing their best I will go a long way round in order to avoid saying them. But the Criterion Singers, having good voices and the ability to sing well together, are, judging from this record, either not doing their best or are hazy as to the difference between the best and the worst. Short phrases are broken up, the time and rhythm are constantly sacrificed to some superficial emotional effect, and all the cheap tricks of the worst male-voice quartet are duly trotted out. So much is this the case that I was at first in doubt as to whether the singers were burlesquing some of their weaker brethren. I am sorry to make myself unpleasant over this record, but the influence of the gramophone is now so widespread that anything calculated to lower the popular idea of what constitutes good part-singing should not be allowed to pass without protest.

Some vocal solo records call for little more than bare mention. The singing is, as a whole, good and the reproduction capital—better than the music deserves in most cases. 'Ballade de Jeanette' from Leva's *Le Rotisserie de la Reine* and 'Les Larmes' from Massenet's *Werther*, sung by Leila Megane (H.M.V. 10-in. d.s.); Schubert's *Wohin?* sung by Frieda Hempel (H.M.V. 10-in.); *When love is kind*, sung by Lucrezia Bori (not a good fit; this simple old ditty needs less shrewish treatment) (H.M.V. 10-in.); the 'Waltz Song' from *Tom Jones*, sung by Caroline Hatchard (E.-Voc. 12-in.); *Non più andrai*, sung by Eric Marshall (a very spirited piece of singing, with the orchestral accompaniment exceptionally well recorded) (E.-Voc. 12-in.); Molly Carew's *The Piper of Love*, and Melville Gideon's *Weaver of Dreams*, sung by Kathleen Destournel (E.-Voc. 10-in. d.s.); H. F. Best's *Eileen Adair* and Gene Williams's *Caravan*, sung by Sydney Hamilton (E.-Voc. 10-in.); Monk Gould's *The Curfew* and Ciro Pinsuti's *The Raft*, sung by Robert Radford (alas! that R. R. should lavish that voice of his on such tosh!) (H.M.V. 12-in. d.s.).

There remain only a capital batch of dance records from the Aeolian Vocalian Company. They are all foxtrots, and most of them are played by American bands, and abound in funny noises. But there are signs that the composers' slender stock of ideas is petering out. All kinds of sources are now being tapped. *Yankee Doodle* is made the basis of the *Yankee Doodle Blues*; the Japanese National Anthem

is disrespectfully treated in *Japanese Moon*. (This foxtrot, by the by, has a couple of passages in which the whole-tone scale is exploited with amusing results.) Schubert's F minor *Moment Musical* is drawn on by another bankrupt mind; a fragment of Tchaikovsky's *March Slave* crops up elsewhere, and there are other petty larcenies. But I can forgive a good deal when the performance is so crisp and the rhythms so well handled as they are in these dance records. It may not be a very high-class thing that these bands set out to do, but such as it is, they do it with gusto and conviction. When all our performers of good music are anything like as all-alive-oh, we shall see queues at the concert-hall more often than we do at present.

Occasional Notes

In order to show that the book trade is rapidly returning to pre-war conditions, the December issue of *The Bookseller and the Stationery Trades Journal* gave a statistical table of works published during 1922. Books dealing with music make an unexpectedly good show, no less than a hundred and eighteen being published and ten appearing in new editions. This points to a healthy public interest in the art, for comparatively few of these works are of a purely technical character. As will have been seen in our review columns during the past year, the great majority are for the lay reader. It is worth noting that the *Bookseller's* list classifies the works under forty-nine heads, and that, in regard to total, music comes sixteenth, hard on the heels of 'Sports, Games, and Pastimes,' 'Topography,' and 'Travel and Adventure,' and well ahead of 'Bibliography and Literary History,' 'Natural History, Biology, and Zoology,' and 'Poetry and the Drama.' Top place of course goes to 'Fiction,' with well over the thousand; the bottom of the poll to—can you guess?—'Aeronautics,' with one new book, and 'Philately,' with three.

A few months ago we drew attention to the steadily increasing popularity of *The Apostles*. Our belief that this great work, laid aside for good reasons during the war, will quickly establish its position wherever it is adequately performed, is strengthened by a letter from Dr. Harding, conductor of the Bedford Musical Society. He tells us that the Society's performance of *The Apostles* last season was so much appreciated that requests for a repetition have been received from all sides. It will therefore be given again on May 27.

The hundredth performance of *The Immortal Hour* at the Regent Theatre is a matter for congratulation all round. A modest bouquet may even be cast to effete old London for playing up so well. Who would have expected Rutland Boughton and Fiona Macleod to run where Arnold Bennett could not even get going? And not at art-y Chelsea, or Hammersmith, or Hampstead, but—of all unlvely places—in the Euston Road! We hope to record at least another hundred performances. The success of a work of this type is full of significance for the future of British opera. Readers who have not yet visited the Regent are advised to do so, and they may be recommended also to prime themselves first either with a copy of the

(Continued on page 119.)

Spring bursts to-day

February 1, 1923

EASTER CAROL

Words by CHRISTINA ROSSETTI

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

Quick and with energy

SOPRANO



ALTO



TENOR



BASS



Quick and with energy

(For practice only)



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last, is come at last. Up lift thy head, O pure white li - - ly,
 spring is come at last. Up lift thy head, O pure white li - - ly,
 come, is come at last. Up lift thy head, O pure white li - - ly,
 spring is come at last. Up lift thy head, O li - - - ly, through the

through the win - ter dead; Be - side your dams, Leap and re - joice, . . . you
 through the win - ter dead; Be - side your dams, Leap . . . and re - joice, . . . you
 through the win - ter dead; Be - side your dams, Leap . . . and re - joice, . . . you
 win - ter dead; . . . Be - side your dams, Leap, leap and re-joyce, you

ly, mer - ry - ma - king lambs. All herds and flocks, . . Re -

ly, mer - ry - ma - king lambs. All herds and flocks, . . Re -

ly, mer - ry - ma - king lambs. All herds and flocks, Re - joice, . . re -

ugh the mer - ry - ma - king lambs. All herds and flocks, Re - joice, . . re -

A little slower

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

- joice, all beasts of thick - ets and of rocks. Sing, crea - tures, sing, sing, .

A little slower

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, and men, . . . and birds and ev - 'ry thing,

crea - tures, sing, . . . An - gels, men, birds and ev - 'ry thing,

Still a little slower

an - gels, and men, . . . and birds and ev - 'ry thing. . . .

an - gels, and men, . . . and birds and ev - 'ry thing. . . .

an - gels, and men, . . . and birds and ev - 'ry thing. . . .

an - gels, men, birds and ev - 'ry thing. . . .

Still a little slower

(Continued from page 114.)

vocal score or libretto (Stainer & Bell) or with a copy of Mr. A. J. Sheldon's booklet 'Notes on *The Immortal Hour*,' which may be bought at the theatre. And it is to be hoped that a seat will be filled by the writer of the note which appears in 'Sharps and Flats' on page 126.

A few months ago, discussing Mr. Neville Cardus's book on cricket, 'Feste' mentioned Mr. Ernest Newman's liking for the prize-ring, and also alluded to the fact that Mr. Thomas Moulton, an occasional contributor to this journal, wrote football reports for the *Weekly Dispatch*. How things get round, and improve on the journey, is shown by the following extract from a recent issue of our entertaining contemporary, *The Musical Courier*:

Le Courier Musical says that an English composer, Ernest Neroman, enjoys himself in acting as referee for boxing matches in his off moments (can this be merely a slight mistake for the celebrated Ernest [sic] Newman?); and that Thomas Monet, a contributor to the *Musical Times*, is a football reporter otherwise. Which reminds us that two venerable New York critics, Messrs. Krehbiel and Henderson, started out as baseball reporters for daily papers; that Henderson is still a great yachting reporter and wrote an authoritative text-book on navigation; and that Dr. Sigmund Spaeth, no longer with the daily press, used to write music criticisms and tennis reports with either hand and equal facility.

Messrs. Ernest Neroman and Thomas Monet will thus see that they are in good company.

We are asked to state that the Archbishops' Committee on Church Music, having made considerable progress with its task, will be glad to consider suggestions from persons interested in the subject. In order to define the limits within which suggestions should be kept, we remind readers that the Committee's terms of reference are 'To consider and report upon the place of music in the Worship of the Church, and, in particular, the training of Church musicians, and the education of the clergy in the knowledge of music as a branch of liturgical study.' Communications should be sent to the hon. secretary, Mr. E. G. P. Wyatt, Rustington Hall, near Littlehampton.

No doubt our friend Mr. Stanley Roper enjoyed the following *Evening Standard* paragraph as much as the rest of us:

A CHAPELS ROYAL CHOIR FEAT.—The choir of the Chapels Royal can rise creditably to an occasion. For the last four Sundays the organ in the Marlborough House Chapel has been out of order, so that the boys have had to go through the services without any musical accompaniment at all. This has been done without a false quaver, and proves how thoroughly Mr. Stanley Roper, His Majesty's organist and choirmaster, has trained the choir.

We can assure the writer that unaccompanied singing, 'without a false quaver,' is not uncommon even in mere parish churches. Indeed, it is often indulged in, without being made necessary by a refractory organ.

The *Evening Standard* enthusiast goes on:

The Marlborough House Chapel is very small, and the congregation rarely exceeds twenty. The only member present recently who probably did not feel the service strange without the music was (Queen Alexandra's sister, the ex-Empress of Russia, who for so long attended the services of the Russian Orthodox Church, where the ritual always is without music. The old and ignorant distinction between music and singing dies hard.

Elgar's Violin Concerto has just had its first performance in South Africa, and a very successful one it was, judging from the *Cape Times* report. The players were Miss Ivy Angove and the Cape Town Municipal Orchestra, under Mr. Theo Wendt. Both soloist and conductor are well known in this country, and their many friends will be glad to hear of their co-operation in bringing Elgar's work to South African audiences.

We fancy there will be a rude awakening for all concerned in the following modest announcement which appeared in the *Daily Telegraph* of January 2:

TO CONCERT ORGANIZERS.—Mr. — (M.A. Oxon.) has the greatest pleasure in RECOMMENDING for their utterly unsurpassable excellence as pianistes and impromptu composers, the Misses — and —, — Worthing. Offers of engagements for picture palaces, concert parties, dinners, and as accompanists will be treated with silent contempt. PUBLIC CONCERTS ONLY. Distance no object.

For utterly unsurpassable assurance this is surely the entirely illimitable limit.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

DIPLOMA DISTRIBUTION

On Saturday, January 20, Dr. Alan Gray, President of the College, presented the diplomas to the recently elected Fellows and Associates.

Among those present were Sir Hugh Allen, Mus. Doc., vice-president, and the following members of the Council: Dr. W. G. Alcock, M.V.O., Dr. Harold Darke, Dr. Eaglefield Hull, Dr. H. G. Ley, Dr. Charles Macpherson, Dr. Stanley Marchant, Dr. H. W. Richards, Dr. F. G. Shinn, and Dr. H. A. Harding, hon. secretary.

Dr. Harding made the following announcement: For the Fellowship diploma there were eighty-four candidates, of whom twenty-four passed; for the Associateship diploma there were a hundred and forty-six candidates, of whom fifteen passed. The Fellowship Lafontaine Prize was awarded to F. W. Rushton; the Fellowship Turpin Prize to F. Dodson. The Associate Lafontaine Prize was awarded to C. E. Jarvis; the Associate Sawyer Prize to H. H. Sykes.

The diplomas were then presented to the successful candidates.

PASSED FELLOWSHIP, JANUARY, 1923

Altham, G., Burnley	Manton, W. A. J., London
Askow, N. Market Drayton	Murray, A. J., London
Austin, G., Worcester	Neill, W., Edinburgh
Chapman, D. J., Mus. B., Eccles	Pocock, P. W., Egham
Crompton, E., Radcliffe, Lancs.	Renton, Miss M. T., London
Darch, R. F. J., London	Rushton, F. W., London (Lafontaine Prize)
Dent, E. M., London	Rushworth, T. A., Manchester
Dodson, F., Huddersfield (Turpin Prize)	Sampson, G., New Beckenham
Frost, A. S., Slaitwaite	Seymour, E. A., London
Hardy, R. K., London	Temple, A. E., London
Haylett, F. E., London	Tucker, A. E., Bath
Jones, S. W., London	Warren, A., London

PASSED ASSOCIATESHIP, JANUARY, 1923

Allsop, A. H., London	Morgan, J., Blaenavon
Dawes, T. G., Brighton	Newman, F. E., Lowestoft
Harris, E. A., London	Parsons, F. A., Bangor,
Higgins, G. J., Bristol	Co. Down, Ireland
Hughes, O., London	Phillips, E. V., London
Jarvis, C. E., Port Sunlight	Sayers, G. W., Gt. Yarmouth
(Lafontaine Prize)	Sharrocks, F., Rochdale
Lickfold, L. A., Portsmouth	Sykes, H. H., Huddersfield
Macshane, A. H., Broadstairs	(Sawyer Prize)

THOMAS SHINDLER, Registrar.

Appended are the Reports of the Examining Boards:

FELLOWSHIP ORGAN-WORK

We are glad to be able to express our opinion that there has lately been a decided advance in the standard of organ playing at these examinations. Certain gross faults, such as the excessive and inartistic use of the Swell pedal, have been much less in evidence than they were even a few years back. And in the matter of registration most of the candidates seem to have realised the fact that a slavish attention to the printed stop and dynamic directions must be always subjected to a consideration of the characteristics of the particular organ they are playing, and the acoustic qualities of the building in which it stands.

The rendering of the other tests calls for a few remarks. Candidates are rather apt to ignore the printed metronome marks. A faultless rendering of the vocal score at a very slow pace will certainly serve them no better than one played at the correct *tempo* even if the latter be not entirely free from mistakes.

The standard of extemporisation is still too low, but it is pleasant to be able to record a distinct improvement under this heading.

ALAN GRAY (Chairman).
CHARLES MACPHERSON.
A. HERBERT BREWER.

FELLOWSHIP PAPER-WORK

There seemed to be a lack of definite aim in the examples of free (modern) counterpoint, which on the whole were disappointing. Imitative writing should have been more in evidence. There was decided improvement in the strict scholastic counterpoint. The harmonization of the given first violin part for string quartet was satisfactory, but the technique of string writing was often weak, and displayed a lack of experience.

There was a want of variety and device in the working of the ground-bass. The contrapuntal idiom should be introduced more freely in the setting of music to words. Square-cut part-song writing seldom obtains pass marks in this composition test.

The present-day attention given to aural training is producing good results. There continues to be a great improvement in writing down the dictated ear-tests.

F. J. READ (Chairman).
J. FREDERICK BRIDGE.
WALTER PARRATT.

ASSOCIATE ORGAN-WORK

The examiners found a marked absence of all-round ability. Many candidates were able to play the set pieces fluently, but in the tests showed a deplorable lack of musicianship. On the other hand, a good number of candidates played the tests passably and even well, and yet in the set pieces showed faulty technique and crude interpretation. Not infrequently the spirit of the music was completely misunderstood. This showed itself in many ways, e.g., the flow of a movement would be held up for a change of stops, or the effect of a climax spoiled by too early addition of heavy stops. The brisk rhythmic figures in the Bach Fugue were often stodgy, and registered too heavily. The Bach Trio was sometimes played with badly balanced manuals, or with an uncoupled 16-ft. pedal. The *Allegro* of Stanford often became muddy owing to lack of pace and clear definition. In the *Intermezzo* of Frank Bridge the treatment was usually too rhapsodical, and the two bars of cross rhythm in the middle section were hardly ever played correctly. Technically there was a general want of neatness

and finish, the left hand being generally the offender; pedals were not prompt, and few candidates seemed to realise the possibility of phrasing a pedal part.

On the whole, the score reading and transposition were better, though there is still much room for improvement. Candidates should remember that the ability to transpose and read from vocal score with certainty and confidence is part of the equipment of every organist. The metronome time in these tests should be more carefully observed; some candidates come to grief by playing them too fast—this was most noticeable in playing from score. In the transposition test several candidates pedalled the bass an octave lower than written, thus spoiling the outline of the part.

The accompaniment test was still poor; elementary misreading of chords was quite common, and the simple unharmonized melodic phrase was often played with wrong note-values. Many candidates began far too loudly, apparently forgetting that they were playing the accompaniment of a quiet solo, and that the introductory bars should have been in keeping. Both introduction and accompaniment, were, as a rule, registered in a manner more suitable for a large choir than for a soloist.

E. T. SWEETING (Chairman).
E. T. COOK.
HARVEY GRACE.

ASSOCIATE PAPER-WORK

Counterpoint.—The standard, as a whole, was very good. It should be observed:

(1.) That as one of the chief characteristics of counterpoint is imitation, florid counterpoint would gain in musical value if some of the entries were imitative.

(2.) That in adding parts to a given part in the style of the Polyphonic School of the 16th century it is assumed that candidates will attempt some imitation and not confine themselves to 'plain counterpoint,' especially when the given part obviously lends itself to fugal treatment. They should also attempt to reproduce the free rhythmical accentuation of the separate parts that is such a characteristic feature of the period.

Melody.—This was not well done. With few exceptions candidates showed a poor sense of natural harmonic progression.

Figured Bass.—The standard was below the average, the chords being badly placed and little attention given to the contour of the melody.

Figure.—The counter-subject was generally poor and the knowledge of the principles of double counterpoint very superficial. Few candidates showed that they really understood what constituted a good bass, and few ventured beyond moving in thirds and sixths with the subject. A study of 'The Forty-Eight' is an obvious corrective.

Modulation.—This showed a general lack of musical sense.

Questions.—Candidates should be more precise.

STANLEY MARCHANT (Chairman).
C. H. KITSON.
H. A. HARDING.

THE PRESIDENT'S ADDRESS

It is my pleasant duty to congratulate the recipients of the diplomas on their success in a severe examination, and one that is not likely to become less severe in the future. You have been told on previous occasions that our object in these examinations is to insure, so far as examinations can insure, that successful candidates shall not be merely organists but good all-round musicians. This is undoubtedly our aim. But to-day I am going to talk to you about the organ, and why it is not so appreciated as it ought to be by many musicians who do not play upon it. Yet the organ is increasingly popular. Walking along the streets of the City, we may see organ recitals announced on every Church door, and some of these, at all events, are always crowded. The experience of many, including myself, is that a purely Bach recital draws the largest audience, so that the taste of the public is shown to be sound. But having in mind the existence of the prejudice I spoke of, I approach my subject rather in the spirit of Calverley (*Lines on hearing the Organ*):

'But I've heard mankind abuse thee,
And, perhaps it's rather strange,
But I thought that I would choose thee
For encomium, as a change.'

I should add that the organ Calverley heard was of the barrel variety. He is aware of its defects:

'Tell me, Grinder, if thou grindest
Always, always out of tune?'

and

'Tis not that I care so greatly
For the same thing played so oft.'

In spite of which he sings:

'Dearly, dearly do I love thy grinding.'

Now organists themselves have been partly to blame for this want of appreciation. They have been liable to adhere too closely to their organ-stool, and have not attended sufficiently to their general musical 'culture,' if I may use a word that has been rather discredited in recent years. But as regards the organ, what are its defects? Shortly, the following: Deficiency of attack; inability to vary the tones, save by mechanical means; and the ponderosity arising from these same unvaried tones. Now no instrument is perfect. The absolute want of sustaining power in the pianoforte is surely a defect. The violin, perhaps the most perfect of instruments, cannot get on by itself, and harmony except in two parts is denied it, save at the cost of somewhat painful effort. This is also the case with the wind family, which comprises purely melodic instruments. These have the additional disadvantage of specialised tone, which renders their unduly continued use unpleasant. I imagine critics are apt in their minds to estimate the organ by comparing it with the orchestra, but surely it is unreasonable to compare the efforts of a lone man at a solitary instrument with the results obtained by fifty to a hundred players, operating on about twenty kinds of instruments! Now as to the organ's admitted defects. Let us first of all consider 'attack.' I submit that strictly speaking the only instruments that have real attack are those of the string family. There can be no mistake as to the correctness of the term in their case. But in all other instances—save perhaps in that of the pianoforte, where we have second-hand relations with strings, and the trumpet, where the quality of tone seems to justify the term—the word 'attack,' as we use it, means simply prompt speech and entry. And of these requirements the organ is quite capable, if the action is good. But the 'bite' of the strings is badly wanted, and I have often thought that our pedal might be improved by the addition of a stop of pianoforte wires controllable as to power by the player. This evenly prolonged tone is undeniable, and if people don't like it, then there is nothing more to be said. It is this very characteristic that gives the organ its majestic effect, which everyone on occasion must admit. Minor objections are that it combines badly with orchestra, a characteristic that probably is largely due to its temperament. Some acute ears find pain even in the combination of pianoforte and orchestra for the same reason, therefore I do not think that there is any future for organ concertos, and where, as in many choral works, organ and orchestra must be combined, it is probably desirable that the organist should, so far as he can, put his major thirds in the corner. An organ to sound its best demands: (1) A good player; (2) That it is a good specimen of its kind; (3) That the building be sympathetic. The first two items are required by all instruments. We all know what a fine violinist makes of a poor fiddle. In the same way it is astonishing how well a good player will make a bad organ sound, as in his case the sounds are made for him. He can produce his results only by rhythm and phrasing, two necessities which were much neglected by most organists in the past and by some in the present. An organ also requires a more sympathetic building than other instruments, and in particular it calls out for headroom for its pipes. Now what is to be said in favour of this despised instrument?

(1.) It can produce sounds, high and low, unobtainable otherwise. I do not attach so much importance to the first, but surely the low notes are extraordinarily valuable. What a magnificent effect is

that of a big 32-ft., and, indeed, of the whole of a fine pedal organ! And what a poor thing an orchestral pedal-point is compared to that obtainable on the organ! I venture with due modesty to suggest that every orchestra would be enriched by the addition of a set of big pedal-pipes.

- (2.) The organ is capable of considerable colour apart from its proper tone, the Diapasons. Here, again, we must compare its possibilities with single instruments, and not with the orchestra, and its nearest rival, the pianoforte, is far behind it in range and variety of colour. The imitation of the orchestral wind has been carried to a remarkable pitch, though no one would venture to compare these imitations with their originals inspired with living breath. The same may be said of the modern so-called 'string stops.' But of course all these must be used with reserve. It is bad registration, as it would be bad orchestration, to use these specialised tones incessantly.
- (3.) The rolling tone of the Diapason family is surely a splendid thing. It is this that has inspired Milton in many passages, and it is interesting to note that Sir Arthur Quiller Couch, in a recently published volume, ascribes to the poet's practise of the organ the rhythm of his verse: that majestic rhythm that pervades *Paradise Lost* from end to end—a rhythm that no other poet has possessed. Tennyson, too, calls Milton the 'God-gifted organ voice of England.'
- (4.) The organ is pre-eminently a contrapuntal instrument. I should have said that this was universally admitted; but the other day I met with a queer freak of criticism denying this. The writer maintained that Bach only wrote in this style for the organ, because he always wrote contrapuntally. This theory has the merit of novelty, at all events. Bach's Clavier Fugues are perfect and beautiful things, but surely the Organ Fugues are bigger?

There is another charge against the organ—that with the exception of Bach none of the great masters have written for it. It is rather hard nowadays to know who the great masters are, or even whether there were any. We used to think pretty well of Beethoven, but at the present time he seems to be a favourite target for bricks thrown by our younger critics. I met with the following the other day:

'The next item was Beethoven's interesting Quartet, Op. 130. We wish this composer had confined himself to his posthumous works.'

Apart from the pious wish, the epithet 'interesting' is delightful. It is just the word that people use in acknowledging the receipt of new works about which they find it hard to say anything.

Well, let us use the term 'prominent composers,' and run through their names since the time of Bach. Handel we know was a great organist, and I think that if the English organ of his time had possessed the pedals to which he had been accustomed, he might have written organ works instead of concertos. But I do not know that we have missed much, as Handel's instrumental music compares badly with that of Bach, and with his own choral works. After Handel and Bach the whole style of music changed—Bach was forgotten for nearly a century, and the irresistible attraction of the swelling orchestra and the expanding opera were powerful counter-attractions. The musician was no longer necessarily a church organist, as he had generally been, and if a musical boy did not happen to belong to a choir he did not learn the organ, which only existed in churches. All the 'prominent composers' learnt the clavier or pianoforte more or less, and many of them wrote for it incidentally; but why should they write for the organ if they had never learnt it? Thus Haydn studied the clavier and violin, which were quite sufficient to occupy him. Weber and Wagner were absorbed in opera, the former being a fine pianist. Schubert may have done a little at the organ, but his principal interest was the violin. Beethoven seems to have played the organ as a boy at Bonn, but he may have been put off by its quality, for Hopkins with

unusual decision says of this organ, 'It is not a good instrument.' It has the distinction of having all its metal pipes made of lead. Chopin wrote entirely for the pianoforte. Berlioz, who is reported to have been only an indifferent pianist, confined himself to orchestra and opera; but in his book on orchestration he writes apropos the incompatibility of organ and orchestra, 'The organ is the King, the orchestra the Emperor.' Why should any of these composers have written for the organ? Now for those who were players of it. I quote an account from one of Mozart's letters on a visit to Stein, an organ and clavier maker of Augsburg:

'When I told Herr Stein that I should like to play on his organ, he was greatly astonished. "What! a man like you, a clavier player, willing to play on an instrument which allows of neither *piano* nor *forte*, which has no *douceur*, no expression, but goes on always the same!"

"All that has nothing to do with it. To my mind the organ is the King of instruments."

'We went into the Choir. I began to prelude, at which he laughed with delight, then followed a fugue. "I can well believe," said he, "that you enjoy playing the organ when you play like that."

Don't you think we all, organ critics included, would have laughed with delight if we had heard Mozart play? I cannot say why Mozart should not have written for the instrument he admired so much. In those two wonderful Fantasias in F minor written for a mysterious piece of mechanism called a musical clock, he shows what he could have done, but it is quite likely that the execution of these pieces would have been impossible on the organs of that day—at all events as they appear in Mr. Best's arrangements. I need not dwell on Mendelssohn. He played the organ whenever he could get at one, and his Sonatas to my mind rank with his Concert-Overtures as his most original and characteristic compositions. Schumann was, or intended to be, a pianist, and his *BACH* Fugues and the Sketches were primarily intended for the pedal pianoforte, which came under his notice just at the time of his discovery of Bach. Of non-German musicians the old French composers wrote for the organ, as is the case at the present day. The same with Italy, but in both these countries the pedal-board was either illogically arranged or absent altogether, as in England. A hundred years ago there was born in Belgium a great composer and a great organ composer, César Franck the oldest of the remarkable men who have raised French organ music from the standard of Wély and Batiste to that of Widor and Vierne. The latest estimate of Franck's work is that his feeling for the organ coloured the whole of his compositions—sometimes, it must be confessed, to their disadvantage. At about that time there was also a man who, if he had lived, must have become a great composer. I refer to Reubke, the pupil of Liszt and friend of Wagner, who died in 1858 at the age of twenty-four. Grove is silent concerning him; but his only known work, an illustration for the organ of the 94th Psalm, has secured him immortality. The influence of Wagner is obvious in the slow movement, after which he breaks gloriously free in the superb *Finale*, which is really great music. The conclusion therefore that I come to is that nearly all of these composers did not write for the organ because they did not play it. And consider the obstacles to their acquiring the mastery of the instrument. If they had made an appointment with Master Hugues of Saxe-Gotha, and he had secured them a blower, they would have had to climb his 'rotten-planked, rat-riddled stairs' into a dusty and messy organ-loft to be confronted with what must have been to our ideas an extraordinarily clumsy piece of mechanism, with a touch so heavy that their pianoforte playing would have been ruined. Nevertheless Mendelssohn managed to play both instruments very well. In these days Barker and his successors have done away with heavy touches, and our consoles, as we call them, are models of elegance. Some of us, however, will remember what the old organs of fifty years ago were like, and they must have been even more clumsy and lumbering a hundred years earlier. The future of organ music is promising. The fine French school

includes the names of many composers famous in other fields also, and in England during the last twenty-five years or so we have had a number of works from our leading writers including, I am glad to say, some of the younger ones. I will conclude with one striking fact. No less than three great composers turned to the organ when they knew they were dying. In these circumstances Bach dictated one of his most beautiful and touching choral preludes, perfect in art and moving in its pathos; Franck's last work on his death-bed was to correct the proofs of his *Three Chorals*; and Brahms's sole posthumous publication was also a set of choral preludes, of which the concluding number, judging from the words, must have been his very last composition, written when he knew he was doomed. Sir Hubert Parry's case might be considered to a certain extent as similar, as nearly all his organ works and certainly all the choral preludes were written in the last years of his life. Cynicism might explain these facts on the ground of decline of mental power or senility; but this is not a word that could be applied, for example, to Sir Hubert, by any who knew him, or heard the last wonderful address that he delivered from this chair. I would prefer to think that the minds of all these great men, as their end approached, turned towards an instrument which has always been associated with religious feeling, and that through it they found the most adequate means of expressing their last thoughts to the world.

The following pieces from the Fellowship and Associate Organ Work Tests were played upon the College organ by Dr. Henry G. Ley:

Sonata No. 5, in C (1st movement) ...	J. S. Bach (Associateship)
Pastorale No. 4, of six pieces ...	César Franck (Fellowship)
Fantasia and Fugue in G minor ...	J. S. Bach (Fellowship)
Psalm-Prelude No. 1 ...	Herbert Howells (Associateship)
Allegretto from the fourth Sonata ...	Mendelssohn (Associateship)

RECITALS BY BLIND ORGANISTS

The National Institute for the Blind has been asked to arrange for blind organists to contribute six recitals to the series of twelve now being given at 1 o'clock on Fridays at All Souls', Langham Place, W.1. Mr. W. Wolstenholme opened the series on January 5, followed by Mr. H. V. Spanner on January 19. The arrangements for February and March are as follows: February 2, Rev. H. E. C. Lewis; February 16, Mr. T. Percival Dean; March 2, Mr. Sinclair Logan; March 16, Mr. H. C. Warrilow.

THE ORGAN

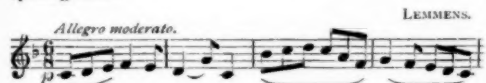
The January issue of this excellent quarterly opens with a long article by Andrew Freeman on the organs of Westminster Abbey, with about a dozen illustrations, including three fine full-page plates. Illustrations of great interest are a feature, too, of an article by Felix Raugel on the organs of St.-Étienne-du-Mont, Paris. Dr. Alcock writes a sincere tribute to the late James John Walker, and the interest of the magazine is well maintained by other articles from Orlando A. Mansfield, D. Batigan Verne, Dr. Eaglefield Hull, F. Meyrick Roberts, &c.

The Bach recital has arrived at the Town Hall stage of popularity. At Johannesburg Town Hall recently Mr. John Connell, the city organist, made up one of his lunch-hour recital programmes from the works of the old man—Prelude and Fugue in A minor, first movement of Sonata No. 1, Bourrée in G, and Prelude and Fugue in D. After this no Church organist need have qualms. We are particularly glad to see the Sonata movement and Bourrée in the above programme. Many of the dances from the Suites can be made very effective on the organ, and are the best of foils to Bach's real organ music. And there are still plenty of people who need an occasional reminder that Bach was as much at home with his wig off writing dances as he was with it on writing fugues.

An exceptionally interesting recital of organ music based on Christmas themes was given by Mr. Archibald Farmer at the Presbyterian Church of England, Muswell Hill. His programme included Malingreau's *Vers la Crèche* (on *Veni Redemptor*); pieces on old French Carol tunes by Le Bégue, d'Aquin, Bocly, Franck, and Ropartz; on Christmas hymn-tunes by Buxtehude, Pachelbel, Buttstedt, Bach, and Reger, rounded off by Karg-Elert's fine improvisation on *In dulci jubilo*. Mr. Farmer announces a series of four historical recitals on Fridays at 8 p.m. The first took place on January 10, the remaining recitals being on February 9 (French), March 2 (English), and March 23 (general).

Some excellent music has been heard at St. Martin-in-the-Fields on the Saturdays in January: Parts 1 and 2 of the *Christmas Oratorio*, Holst's Songs for Voice and Violin, songs by Farnaby, Mozart, and Vaughan Williams, String Quartets by Beethoven and Elgar, &c. The singers were Miss Beatrice Hughes Pope, Miss Elsa West, Mr. Norman Stone, and Mr. Eustace Belham; the string players, Mesdames Elsa West, Elsie Bernard, Emily Wingfield, and Hildegard Arnold. Messrs. Bernhard Ord, L. Stanton Jefferies, and the Rev. G. Sydenham Holmes were at the organ.

Mr. A. M. Gifford, of Hunstant, writes asking if any of our readers can identify an organ work of Lemmens, opening thus:



Mr. Gifford has examined all the works of Lemmens published in this country, but without success. Perhaps the readers who can help our inquirer will kindly send him a post-card direct.

We are frequently asked for suggestions as to the arrangement of a Bach programme. Here is a good example, played by Mr. J. A. Sowerbutts at St. Lawrence Jewry on January 2: Toccata in D minor (Doric); Chorale Preludes—(a) *Help me now to praise God's goodness*, (b) *The old year's past*, (c) *In Thee is gladness*; Andante (Trio Sonata No. 4); Passacaglia and Fugue in C minor; Fantasia in G; Chorale Preludes—(a) *O man, bewail thy grievous sin*, (b) *Our Father*, (c) *By the Waters of Babylon*; Fugue in E flat ('St. Ann').

A course of six lectures on Ecclesiastical Music will be given at King's College: February 5, Hymn practice of tunes by Bach, &c.; February 12, 'Old Welsh Tunes,' by the Rev. Prof. C. F. Rogers, illustrated by a choir directed by Dr. Mary Davies; February 19, Hymn practice of Welsh tunes; February 26, a Parish Concert, Part I, by the King's College Hostel Singers; March 5, Hymn practice of Old English tunes; and March 12, a Parish Concert, Part 2.

The musical service at Southwark Cathedral on February 17, at 3, will provide a scheme of exceptional interest—The Bach-Elgar Fantasia and Fugue; Goossens's *Silence*, Holst's *Hymn of Jesus*, Franck's *Symphony*, Bax's *Of a Rose I sing*, and Parry's *Blest Pair of Sirens*. The orchestra will be the London Symphony. Mr. E. T. Cook will conduct. No tickets are required.

Mr. Edwin Lemare, senior, has resigned his post of organist at Holy Trinity, Ventnor. Mr. Lemare is eighty-two years old, and was appointed to Holy Trinity in 1862—over sixty years ago.

Mr. Ambrose Porter announces a series of recitals at St. Matthias's, Richmond, Surrey. The next two take place on February 13 and 27, at 8.15. The programmes are excellent.

A graceful tribute was paid to the memory of Ernest Farrar at St. Hilda's, South Shields, on January 26, when the choir sang anthems by Farrar, and Mr. John Pulletin played six of his organ pieces.

We are asked to announce that the choral services at Winchester Cathedral, which have been suspended on certain mornings since 1919, are now restored.

ORGAN RECITALS

- Mr. H. Matthias Turton, Holy Trinity Church, Leeds—Fugue in E flat, *Russell*; Musette, *Dandrieu*; Rhapsody, *Harwood*; Finale (Sonata in G minor), *Piutti*.
- Mr. Burton G. Pennock, St. Matthew's, Ponders End—Finale (Sonata No. 4), *Mendelssohn*; Imperial March, *Elgar*; Fantasia on two Carols, *West*.
- Mr. W. J. Lancaster, Boiton Parish Church—Concerto in G, *Handel*; Choral on 'Jesu the very thought,' *Parry*; Final, *Franck*.
- Mr. Arthur Meale, Central Hall, Westminster—Concerto, 'Cuckoo and Nightingale,' *Handel*; 'St. Francis preaching to the Birds,' *Liszt*; Fantasia in E minor, *Silas*; Fantasia and Fugue on BACH, *Liszt*; Le Coucou, *Daquin*.
- Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Grand Pièce Symphonique, *Kunc*; Meditation, *René Vierne*; Sonata, *Renke*; Interlude, *Cocker*; Fantasy-Prelude, 'Resurgam,' *Harvey Grace*.
- Mr. Philip Miles, St. Lawrence Jewry—Prelude and Fugue in C minor, *Bach*; Pastorale, *Franck*; Preludes on 'Sleepers, wake,' *Bach*, and 'Bryn Calafaria,' *Vaughan Williams*; Slow movement from String Quartet, *Debussy*; Introduction and Passacaglia (Sonata No. 8), *Rheinberger*.
- Mr. B. Langdale, St. George's, Barnsley—Sonata in G, *Elgar*; Andante ('Surprise' Symphony), *Haydn*.
- Mr. G. W. Harris Sellick, Grosvenor Street Wesleyan Chapel, Manchester—Toccata and Fugue in C, *Bach*; Dithyramb, *Harwood*; Two Arabesques, *Debussy*; Prelude on Darwin's 148th, *Harold Darke*; Imperial March, *Elgar*.
- Mr. Francis W. Sutton, St. Margaret's, Westminster—Sonata No. 5, *Mendelssohn*; Evening Song, *Baird*; Andante (Sonata No. 4) and Magnificat, *Bach*; Fantasia in E, *Wolstenholme*.
- Mr. Sidney R. Cole, College Presbyterian Church, Parkville—Prelude and Fugue in G, *Bach*; Prelude in D flat, *Chopin*; Paraphrase on Handel's 'See the conquering hero comes,' *Guilman*; Albulblatt in C, *Wagner*.
- Mr. Herbert S. Mountford, Nechells Wesleyan Church, Birmingham—Ode Héroïque, *Cyril Scott*; Prelude and Fugue in D, *Bach*.
- Mr. Cyril S. Christopher, Wesley Church, Dudley—Prelude and Fugue in A minor, *Bach*; Gothic Suite, *Boellmann*; Prelude and Angel's Farewell ('Gerontius'), *Elgar*.
- Mr. N. S. Wallbank, Hexham Abbey—Fugue à la Gigue and Prelude and Fugue in B minor, *Bach*; Pastorale, *Franck*; Evening Song, *Baird*.
- Mr. Arthur Fountain, Richmond Parish Church—Prelude and Fugue in A minor and Trio in D minor, *Bach*; Rhapsody, *Howells*.
- Mr. Frederick J. Tarris, All Hallows', Bromley, E.—Fantaisie in E flat, *Saint-Saëns*; Prelude and Fugue in C, *Bach*.
- Dr. William Prendergast, Winchester Cathedral—Largo and Allegro, *Wolstenholme*; Chorale Prelude, 'In Thee is gladness,' *Bach*; Maestoso, *Marcel Dupré*; Carillon, *Boellmann*.
- Mr. Herbert Hodge, St. Stephen's Walbrook—'Il Sposazio,' *Liszt*; Fantasia-Sonata, *Rheinberger*; 'The Wanderer' Fugue, *Parry*; Choral Prelude, 'I give to thee farewell,' *Bach*.
- Mr. C. H. Trevor, SS. Peter and Paul, Olney, Bucks—Allegro from Trio in C minor and Toccata and Fugue in D minor, *Bach*; Allegro in B flat and Introduction and Allegro in E, *John Stanley*.
- Dr. R. Walker Robson, Christ Church, Crouch End—Pastoral Sonata, *Rheinberger*; Sonata No. 3, *Mendelssohn*; Andante from String Quartet, *Debussy*.
- Mr. Arthur G. Gardner, St. Anne's, Brislington—Idylle and Pastorale, *MacDowell*; Fantasia-Sonata, *Rheinberger*.
- Dr. A. C. Tysoe, Newcastle Cathedral—Prelude and Fugue in C minor, *Willan*; Allegro Maestoso (Symphony No. 3), *Vierne*; Prelude and Fugue on B A C H, *Liszt*; Academ'c-Festival Overture, *Brahms*.

Mr. Eric Brough, St. Lawrence Jewry—Fantasia and Fugue in B flat minor, *Rheinberger*; Choral No. 2, *Franck*; Fantasia on 'Come, Holy Ghost,' *Back*; Introduction and Fugue, *Reubke*.
 Mr. H. E. Wall, St. Matthew's, West Kensington—Chorale-Improvisation on 'Sleepers, wake,' *Karg-Elert*; Variations on 'Vater unser,' *Mendelssohn*.
 Miss R. H. Hull, Limsfield Parish Church—Overture in C minor, *Hollins*; Finale (Sonata No. 1), *Mendelssohn*.
 Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in B minor, *Back*; 'Gothic' Suite, *Boellmann*; Nuptial March, *Guilmant*.
 Mr. A. E. Jones, Bolton Town Hall—Sonata No. 3, *Mendelssohn*; Finale (Symphony No. 3), *Beethoven*; Overture to 'Raymond'.

APPOINTMENTS

Mr. Ernest C. Edwards, organist and choirmaster, St. Luke's, Eltham.
 Mr. Henry F. Hall, organist and choirmaster, Clapham Congregational Church.
 Mr. Frederic Lacey, organist and choirmaster, Claygate Parish Church.
 Mr. Frederick Mason, organist and choirmaster, St. Peter's, Sheringham, Norfolk.
 Mr. Charles Massey, organist and choirmaster, St. Simon and St. Jude, Anfield, Liverpool.
 Mr. W. J. Maynrey, organist and choirmaster, Christ Church, East Sheen.
 Mr. Paul Rochard (organist of Kendal Parish Church), organist of Union Lodge No. 129, Kendal.
 Miss Laura Slingsby, organist and choirmaster, St. Paul's, Marylebone.
 Mr. Alexander Squires, organist and choirmaster, St. James's Garlickhithe, E.C.

Competition Festival Record

THE LEEDS COMPETITIVE FESTIVAL

The first Leeds Competitive Festival will be held on March 21-24 at the Town Hall, Albert Hall, and Albion Hall. The classes number forty-five, and it is known at the time of writing that the entries (which close on February 1) exceed a thousand. Several well-known choirs intend to take part. Mixed-voice choirs in the open class are to sing Brahms's *Our fathers trusted in Thee*, Elgar's *Death on the Hills*, and Marenzio's *Yield up your ancient fame*; male-voice choirs sing Bantock's *The Ballade* and Holst's *The Homecoming*. There are three classes for dramatic ensemble, one for parties of commercial employees. The profits of the Festival go to the National Institute for the Blind. The provisional list of adjudicators includes Prof. Granville Bantock, Sir Frank Benson, Mr. Arthur Catterall, Dr. Henry Coward, Mr. H. Plunket Greene, and Mr. Hamilton Harty.

THE LONDON FESTIVAL

The London Musical Competition Festival will be held at Central Hall, Westminster, on March 5-10 and 12-17. No description can be attempted of so huge and complicated an affair beyond remarking that the number of classes has advanced, by seven, to a hundred and twenty-eight; that twenty-one adjudicators are appointed; and that the hon. secretary has our best wishes. He is Mr. T. Lester Jones, of 130, Belgrave Road, Wanstead, London, E.11.

Nobody can be a frequent attendant at choral contests without observing that the competitors often lose points through their conductor's ignorance of the technique of conducting. We notice that the Thanet Festival Committee, evidently with this fact in mind, has announced a lecture on conducting, at the Wesleyan Hall, York Street, Broadstairs, on February 17. The lecturer will be Mr. Ernest Read. This is a lead that might well be followed in other districts.

We regret that unusual demands on our space compel us to hold over discussion of some competitive festival questions raised by correspondents.

CARDIFF.—In an Eisteddfod held during Christmas week, New Tredegar Choir was the first of three in singing *Crowns of golden light* by Mr. T. Hopkin Evans (who adjudicated), and of three male-voice choirs which sang Cyril Jenkins's *Fallen Heroes*, the Williamstown Choir won first place.

THE HARTLEPOOL FESTIVAL.—This meeting, suspended during war-time, was revived on Boxing-Day. Mr. Arthur T. Akeroyd awarded the first place among male-voice choirs to Hartlepool's Excelsior (Mr. A. J. Smith).

MANCHESTER.—The fourteenth New Year's Day Eisteddfod attracted few choral entries. The successful choirs were Cambria Male-Voice, Manchester (Mr. Llew. Hughes); the Novello Glee Party; and in the chief class St. John's Wesleyan, Weaste (Mr. J. T. Edwards). Dr. Caradog Roberts and Mr. G. W. Hughes adjudicated.

MIDDLESBROUGH.—Only two choirs entered for the chief contest of the Eisteddfod on January 1. Cleveland Harmonic (Mr. Gavin Kay) proved superior to Middlesbrough Apollo (Mr. T. Nicholas) in Bantock's *Ballade*. Prof. Granville Bantock and Mr. Dan Price adjudicated.

RHYL.—Colwyn Male Choir and Prestatyn and District Choral Society were successful in an Eisteddfod held on December 26.

COMPETITIONS IN FEBRUARY AND MARCH

BEDFORD.—March 3-12. The Hon. Secretary, 95, Ashburnham Road, Bedford.

CARDIFF CO-OPERATIVE SOCIETY.—March 22. Mr. W. L. Stedman, 84, Windway Road, Victoria Park, Cardiff.

EARLESTOWN.—March 3. The Hon. Secretaries, 14, Lawrence Street, Earlestown.

ECCELES.—March 30 and 31. Mr. Ben Harris, 8, The Park, Eccles, Lancs.

EDINBURGH.—February 24 to March 3. Mr. David Latto, 27, George Street.

GLASGOW SOCIALIST FESTIVAL ASSOCIATION.—March 15, 16, and 17. Mr. W. H. Martin, 109, Bath Street, Glasgow.

LEEDS.—See above. The Hon. Secretaries, 8-9, Pearl Buildings, East Parade.

LINLITHGOW (West Lothian Festival).—March 15 and 16. Mrs. Mackenzie, Longcroft, Linlithgow.

LONDON.—See above.

MORPETH (The 'Wansbeck' Competitions).—March 23 and 24. Miss Fullarton James, Stobhill, Morpeth.

OAKLANDS CONGREGATIONAL CHURCH (Shepherd's Bush, London).—February 8. Mr. C. T. Cracknell, 24, Ellingham Road, W.12.

PEOPLE'S PALACE (E. London).—Junior competitions on February 21 and 24. Rev. C. J. Beresford, 392, Commercial Road, E.1.

The test-pieces at the recent 'semi-national' Eisteddfod in London were as follows, and not as quoted in our last issue: Male Choirs: *The Winds* (E. T. Davies), and *The voice of the torrent* (Leon Paliard). Mixed voices: *How sweet the moonlight sleeps* (Emlyn Evans) and *Worthy is the Lamb* (Handel).

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Gentleman, singer and accompanist, desires to meet another (or lady) similarly qualified, for reciprocal assistance.—F. G. W., c/o *Musical Times*.

An amateur orchestra, in course of formation, has vacancies for all instruments (wind and string). Forest Gate district.—S. F. HARMER, 26, Tydney Road, Forest Gate, E.7.

Lady vocalist (trained) wishes to meet lady or gentleman pianist for mutual practice, in Crouch End district.—Apply L. G., c/o *Musical Times*.

Pianist would like to meet keen violinist and 'cellist to form a trio.—D. M. E., 8, Ardoch Road, Catford, S.E.6. Amateur violinist would like to join trio or duo, for mutual practice: W. London preferred.—G. D., c/o *Musical Times*.

An experienced first violinist and 'cellist would be glad to meet experienced amateur second violinist and viola player for the weekly practice of string quartets; vicinity of London.—R. H., *c/o Musical Times*.

Accompanist (experienced London amateur, gentleman) desires to meet good vocalists, either sex, for mutual practice and introduction, at Birmingham.—J. N., *c/o Musical Times*.

Enterprising Birmingham organist sought by two violinists to take on playing accompaniments from figured bass at sight. Corelli's forty-eight Trios and other music of same class for two violins and figured bass in parts, no keyboard transcription obtainable.—SMITH, 75, Southam Road, Hall Green.

West London district. Gentleman pianist wishes to meet instrumentalist for private practice.—R., 64, Wallingford Avenue, W.10.

Baritone desires to join or form good male-voice quartet, could find tenor for same.—Apply F. H., *c/o Musical Times*.

A young pianist (male) wishes to co-operate with a cornet or trombone soloist in Penge or Beckenham districts.—C. A. KENSETT, 114, Victor Road, Penge, S.E.20.

Violinist desires to meet lady or gentleman pianist, or pianist and 'cellist, to practise best music. London district.—H. H. G., *c/o Musical Times*.

An enthusiastic amateur, South-East London district, wishes to meet amateur instrumentalists (orchestral) in the same district who would be willing to co-operate with him in the formation of an amateur orchestral society.—A. S. M., *c/o Musical Times*.

Euphonium wanted to complete brass quartet. Good player and young man preferred.—Write or call, JOHN SYDNEY, 9, Birdhurst Road, Merton, S.W.10.

A good amateur quartet wishes to meet gentleman 'cellist, for weekly practices of classical and modern chamber music. Gentleman residing in N.W. district preferred.—B. D. S., *c/o Musical Times*.

Lady, excellent accompanist and sight-reader, wishes to meet a vocalist or instrumentalist for mutual practice.—B. G. B., *c/o Musical Times*.

Amateur vocalist desires to meet pianist for mutual practice. South London district.—Letters only, P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Letters to the Editor

THE PARSON PLAYS

SIR,—I am the parson of a tiny—shire village of two hundred souls, and as it happens I am fond of music. So there was no help for it; my people had to be taken in hand and brightened musically, as that was the particular brand of brightness that I could supply.

First, a church choir had to be made, and then made to sing, and then made to want to sing good music.

Next came the village Choral Society. Oh! the blandishments to get them to join!

'I can't sing, Sir.'

'Of course not, if you've never tried.'

In three years we have given six concerts and raised more than £30 for various good objects, and we feel distinctly pleased with ourselves. It is even said that other villages round are jealous.

The latest move was a sheer speculation. I can play the pianoforte a bit, and I hit upon the idea of announcing an hour's recital described as 'Pictures in Music,' to be held in the Village Hall. It was to be quite informal, and admission was to be free.

Would anybody come? If they came, would they stand it? I wondered . . .

Anyhow, from whatever reason, more than a quarter of the village turned up; they came from the big houses, they came from the cottages.

A few simple words on 'Absolute' and 'Programme' music, and then the 'Pictures'—each introduced by a short description in which I indicated the main points. Eagerly they listened for the pattering in Chopin's

Raindrop Prelude and the striking in the *Clock* Prelude. Whether Chopin himself thought of rain or clocks doesn't much matter, for my purpose was to give my hearers a point of view. Then Mendelssohn's *Duetto*, followed by Sinding's *Rustle of Spring*, and so, after a few words explaining unusual scales, on to Rebikov's *Giants' Dance*, *March Past*—much appreciated, I fancy, by ex-service men present—and *Old Women's* and *Old Men's* Dances with their queer, unfinished closes. Grieg's *Little Bird* and *Night Ride* came next, and then Debussy's *Gollywog's Cakewalk*—not quite so easy for them to grasp, gollywogs and cakewalks being out of fashion down here. But Grovlez's *Westminster Abbey* had a great success with its bell, chorale, and organ, while the third movement of Schumann's *Carnival Jost at Vienna*, filled with the joy of the dance and closed with that splendid rushing trombone scale, brought the hour to a happy conclusion.

And I hear they want another!—Yours, &c.,

COUNTRY PARSON.

GARBLED REVIEWS

SIR,—'Feste' has ably exposed the degrading and farcical results of misquoting newspaper criticisms for the sake of advertisement. A scarcely less reprehensible matter (in my opinion) is the liberty which certain Editors allow themselves in cutting up and distorting—to say nothing of ignoring—letters addressed to them, especially if the opinions expressed are calculated to get in even a temporary dig at one of the members of the staff. It must in fairness be admitted that the *Musical Times* has been singularly just in this respect, recognising no doubt that a reasoned criticism of, or disagreement with, a writer's point of view cannot harm anyone by being aired. This is not the case with many other journals which devote a good deal of space to letters on musical matters. Not long ago a daily paper printed a report on the Leeds Festival in which it was stated that the performance of Delius's *Appalachia* was partly justified by the fact of the composer having been born at Bradford! This was very much resented by many admirers of Delius, and provoked a spirited retort from me, which was ignored. Some time afterwards I happened to discuss the matter with the musical Editor of the said journal, and was blandly informed that he could not possibly think of publishing adverse criticism directed against a colleague!—Yours, &c.,

ROBERT LORENZ.

26, St. James's Mansions, N.W.6.
January 8, 1923.

[Mr. Lorenz is quite right in principle, but we think he does not realise how many are the considerations—apart from the mere question of space—that lead to the editorial omission or blue-pencilling of correspondence. For example, we have deleted from his own letter a passage concerned with a two-year-old dispute about Stravinsky. As the debate in question caused a good deal of bitterness between individuals, without in the least advancing the cause of music, we think it is best left buried.—EDITOR.]

IN MEMORIAM DR. BUNNETT.

SIR,—It may be worthy of note to all interested in music, and especially those in organ matters, that the instrument originally built for the late Dr. Bunnett by Messrs. Hill & Son was purchased from him by the churchwardens and myself in 1908. Quite recently it was decided, after consulting our Parochial Church Council, that a tablet be fixed on the organ, and Dr. Bunnett was asked for and forwarded such wording as he deemed most fit.

Owing to unforeseen circumstances the project could not be carried to fruition, but there may now be some who would like to take a share in defraying the cost (which will not be large) of this proposed tablet, and thus help to do honour to the memory of the Doctor. The instrument is kept in good condition, and during the recent extensive church repairs the opportunity was taken for having it thoroughly overhauled by Mr. Norman, of St. Stephen's Road, Norwich.

Contributions will be gladly received by myself or my daughter, Margaret, from whom further information may be obtained.—Yours, &c.,

Bawburgh Vicarage, Norwich.

(Vicar).

GABRIEL YOUNG
January 11, 1923.

Sharps and Flats

I do not in the least object to a little music or a song or two in a play, but when a particular character is called upon by the dramatist to sing songs in the wings as part of the story and disturb the dramatic action by chortling to the audience from the stage, and rushing to the pianoforte at the slightest provocation, to sentimentalise over the ivories, I can only utter a sigh of regret and issue a decree of banishment of all such fripperies to the concert-platform.—*Sydney W. Carroll.*

A London journal says that Mr. Kreisler prefers to be described as a fiddler, and regards that term as dignified as 'violinist.' Well, there are fiddlers and there are violinists. Sometimes, playing his short pieces to please the mob, Mr. Kreisler is indeed a fiddler.—*New Music Review.*

Caruso did not invent the operatic sob. Those of long memory can recall lachrymose tenors before his time. . . . Why tenors, virtually alone of operatic singers, should find it necessary to play the baby in emotional climaxes, is one of those puzzling questions that seem to be answerable only by regarding them as a type apart.—*Musical America.*

There are doubtless many people who feel that their enjoyment of a concert would be enhanced if the lights in the auditorium were lowered. . . . LOWER THE LIGHTS! —*Sewell Stokes.*

I am completely at one with Mr. Sewell Stokes in his suggestion for lowering the lights. I attribute the insomnia from which I frequently suffer at concerts to the excess of light—and, of course, the noise.—*Ernest Newman.*

Abroad, if you are to know the leaders of musical thought, you are bound to meet them; for there a man must have more qualifications for talking about music than that of having started as a working journalist—or perhaps a printer's devil. Remember that critics in England are mostly disappointed men, hardly earning enough to keep body and soul together.—*Ursula Greville.*

It is my earnest hope that musical criticism plays no part in the newspapers patronised by those who make the real heart of the 'Old Vic.'—*Dame Ethel Smyth, in the 'Old Vic.' Magazine.*

The conditions of newspaper work do not favour ideal criticism . . . but we do what we can.—*Richard Capell.*

The value of every criticism depends upon the critic behind it.—*A. B. Walkley.*

The Immortal Hour is neither an opera nor a play, but a combination of both. The music is by Granville Bantock, and the story is that of King Cophetua and the Beggar Maid, with a characteristic little touch of mysticism and a different ending.—*The Lyons Mail.*

Fierce customer, hastily entering music shop: 'Mikado libretto!'

Nervous and apologetic assistant: 'Me no speaka Italiano.'—*Daily News.*

Mendelssohn was a bit of a milksop . . . There are degrees and varieties of feebleness in art; and for the special degree and variety that is met with now and then in Mendelssohn I can find no better description than—if I may coin the word—milksopery.—*Ernest Newman.*

Whether or no Mendelssohn was a milksop his exquisite melodies will be played with rapture long after the name of Mr. Newman has perished from the earth.—*C. T. Taylor.*

It is no use playing Rachmaninov in places like Bermondsey.—*Mr. — Pasquale.*

. . . the dreadful Prelude of *Lohengrin* . . . the exquisite *Adelaide* of Beethoven.—*Darius Milhaud.*

Opera libretti in general seem to be written for the class of people for whom the Thompson-Bywaters hanging is providentially followed by the mystery of the locked-up tailor.—*Percy A. Scholes.*

Why should a musical journalist nurse his cud of wrath against me when I ask for better treatment of native work? —*Josef Holbrooke.*

It is reported that when Kid Wagner, the champion featherweight boxer, was asked recently, 'Are you related to the great Wagner?' he answered: 'Related to him? I am the great Wagner.'—*Musical Courier.*

Viscount — has given £100 towards the restoration of the organ in Worcester Cathedral. It had been decided that the work of repair should not be commenced until £5,000 had been promised, but as the fund has now reached £4,999 19s. 2d., the work is to be put in hand.—*Daily Paper.*

It is thought that with a very little pressure his lordship may be induced to spring another tenpence.—*Punch.*

ROYAL ACADEMY OF MUSIC

The Royal Academy of Music is congratulating itself on the fact that Sir Henry Wood has kindly arranged to take an active and important part in the curriculum of his Alma Mater, in a capacity for which his name is a household word. At the commencement of this Term, Sir Henry's appearance as conductor at one of the weekly orchestral rehearsals—as well as at the Terminal Concerts of the School in Queen's Hall—will be inaugurated.

Another valuable development is the extension of the class for orchestral conducting. The direction of the orchestra will be in the hands of Sir Henry Wood and the Principal, and the various classes and lectures will be undertaken by the following Fellows of the R.A.M.: Messrs. Henry Beauchamp, Adam Carse, Frederick Corder, B. J. Dale, Spencer Dyke, J. B. McEwen, Ernest Read, and William Wallace.

TRINITY COLLEGE OF MUSIC

The inaugural address of the present term was delivered by Sir Frank Robert Benson to an enthusiastic audience. Sir Frank entitled his address 'The music of your voice.' He said that he was one who very early in life had the difficulties of the use of the voice brought home to him, and he gave some interesting details of his first experiences in this connection. As was to be expected the discourse proved a very practical one, and contained much excellent advice, of which the following may be taken as an example: The speaker held that the only rule in voice production was that laid down by the old actors: 'Take plenty of breath and open your mouth.'

At the conclusion diplomas and prizes were distributed to the winning students, and a programme of music given.

Of the seven successful candidates at the recent examinations in Music at the London University, four are students of this College, and three of these latter hold or have held Scholarships under a scheme which provides for a complete preparation for University Musical degrees to those who have passed the Matriculation examination, or hold an exempting equivalent. The names of the successful candidates are: Messrs. Richard J. C. Chanter, Mus.D., William Lovelock, Mus.B., George M. Matthew, Mus.B., Eric H. Thimann, Int.Mus.B. A very satisfactory record indeed.

In this connection the appointment of Miss Dorothy S. Marshall to a scholarship under the above-named scheme will be noted with interest.

The following scholarships have also been awarded as a result of the competition held at the beginning of the month:

Pianoforte: Gilbert Hart, Goldie Rosenways, Helen A. Horgan, Norman W. G. Tucker, Lily E. Walker, Elga V. Collins. Violin: Frank E. I. Bilbe, Mark Breiterman, Eric C. Coleridge, Hilda Elsaesser, Fred Maybank, Harold P. D. Rendell. Singing: Winifred E. Brightman, Edith Fletcher, Dorothy H. Fox, Florence L. Legg, William Mitchell, Myrtle C. Stewart, Alexandrina M. Stringer. Viola: Winifred T. Stiles. Violoncello: Reginald F. J. Kilbey, Gastone Marinari. Double-bass: Jessie Mason. Clarinet: G. W. Batchelor, Walter H. Scrutton.

The adjudicators were Sir Frederick Bridge, Dr. C. W. Pearce, and Dr. E. F. Horner.

By the death of Myles Birket Foster this College has lost one of its strongest and most active supporters. For a number of years he had acted as examiner both at home and abroad, during which time he was also a member of the College Board Corporation, and finally a vice-president. He will be greatly missed.

The following Local Exhibitions have been recently awarded in connection with examinations held in the United Kingdom:

Senior Division.—Pianoforte: Elizabeth McGregor (Dublin), Eva Howlett (Grimsby), Norman W. G. Tucker (London), Mary Pratt (Worcester), Monica M. Kelly (Arklow). Singing: Annie Feay (Manchester), Beatrice Charnock (Bedford). Violin: Queenie Edgcombe (Plymouth).

Intermediate Division.—Pianoforte: Jacqueline Townsend (London), Ellen C. K. Brunson (Gloucester), Hilda M. L. Munro (Aberdeen), Phyllis C. Grover (London), Edith McIlwraith (Glasgow), John Emlyn-Jones (Bristol), Dennis M. Brierley (Southampton). Violin: Nora M. Carmichael (Belfast). Extra Exhibition (Pianoforte): Cecil Elbro (Walsall).

Junior Division.—Pianoforte: Margaret Harris (Bristol), James A. Cooke (Manchester), Daniel Dillys (Swansea), Bessie G. Hill (Birmingham), Edith M. Bennett (Norwich). Singing: Sydney W. Smith (London), Phyllis M. Ford (Golders Green), Kathleen Walker (Grimsby).

Elocution Exhibitions.—Senior: Nora Swann. Junior: Phyllis M. Bailey (Portsmouth), Enid M. Cooper (West Ham), Doris Rigley (Nottingham).

UNION OF GRADUATES IN MUSIC

The thirtieth annual general meeting of the Union of Graduates in Music took place at the Connaught Rooms on January 11, Dr. C. B. Rootham presiding. Dr. J. C. Bridge, Professor of Music in the University of Durham, was elected president for the ensuing year, and the following members fill the six vacancies on the Council: Mr. C. B. Edgar, Mr. A. M. Fox, Dr. A. T. Froggatt, Mr. R. H. Hunt, Mr. H. K. Moore, and Mr. H. Westerby. During the meeting an informal discussion on admitting to membership of the Union all graduates in music of the Universities throughout the British Empire, took place, the subject being introduced by Dr. E. F. Horner. At present only graduates in music of Universities in the British Isles are eligible for membership. After the meeting the annual banquet was held, and a very large number of members from all parts of the country assembled. Among those who proposed and responded to the toasts following the banquet were Sir Hugh Allen, Sir Frederick Bridge, Prof. J. C. Bridge, Prof. C. H. Kitson, Colonel Somerville, Dr. E. F. Horner, Dr. C. B. Rootham, Mr. E. J. Dent, Mr. R. W. Fennell, and the hon. treasurer. The gathering was one of the best attended in the history of the Union, and much interest was shown in the next Annual Conference which, this year, is to be held at Durham in the summer, when it is anticipated there will be a record attendance of members.

C. L.

The 'East Anglian Association of Musical Societies' has been formed under the presidency of Dr. Frank Bates. The objects of the Association are the exchange of music, the recommending of principals and orchestral help, an information bureau, arrangements to avoid the clashing of dates, and, in general, help to the musical cause. About thirty choirs had affiliated at the date of a recent meeting of the Association.

A series of lectures on French musical history, given by M. Louis Bourgeois for the Institut Français du Royaume Uni, is in progress at 2, Cromwell Gardens, S.W.7. The subjects of the four remaining lectures are: (February 9) Gabriel Fauré; (February 23) Charpentier and Reynaldo Hahn; (March 3) Messager; and (March 9) d'Indy.

The annual West-End Festival of the Sunday School Choir will take place at the Royal Albert Hall on February 17. The programme to be performed by the choir and orchestra of a thousand under Mr. W. H. Scott includes selections from Beethoven's *Ruins of Athens* and Spohr's *Last Judgment*.

DINNER AND PRESENTATION TO EDWIN EVANS.

At Paganini's Restaurant, on January 21, a large company assembled under the chairmanship of Sir Hugh Allen, the guest of the evening being Mr. Edwin Evans. The object of the occasion was to express contemporary musicians' regard for Mr. Evans and to show their appreciation of his efforts on behalf of modern music, especially that of British origin. As a token of its feelings the committee presented Mr. Evans with his portrait painted by Mr. Wyndham Lewis. The hosts and hostesses were Arnold Bax, Lord Berners, Arthur Bliss, Adrian C. Boulton, Frank Bridge, A. Casella, Edward Clark, Louis Durey, Frederic d'Erlanger, Manuel de Falla, Armstrong Gibbs, Eugène Goossens, Gustav Holst, Herbert Howells, John Ireland, Cyril Jenkins, Ethel Leginska, G. F. Malipiero, Percy Pitt, Maurice Ravel, Florent Schmitt, Cyril Scott, Ethel Smyth, and Igor Stravinsky. Others present included Madame Adeline Genée, Mr. Augustus John, Mrs. Goossens, and Miss Dorothy Moulton.

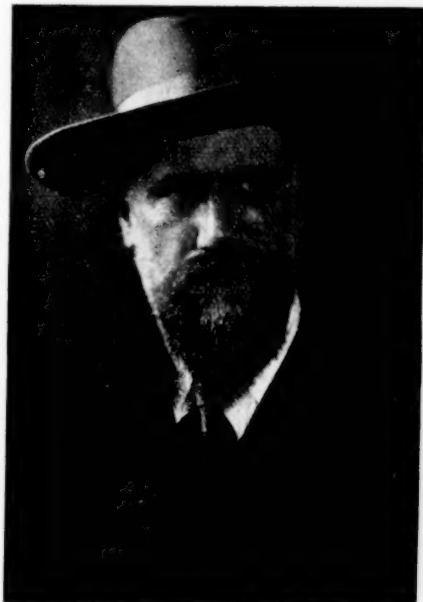


Photo. by

[Herbert Lambert

EDWIN EVANS

The members of the International Society for Modern Music (at present assembled in conference in London) also attended.

The presentation was made by Mr. Eugène Goossens, supported by Messrs. Frank Bridge, M. Audra, Percy Scholes, and Col. Tatton.

Mr. Evans, in reply, said it was unique that the criticised should form themselves into a committee to honour the critic. After a strenuous fight lasting many years they had at last reached a time when the musical world, which was once an imperial state, was now a federal republic. It was twenty years ago that he wrote his first series of articles on the younger composers. If the critic concentrated on finding fault he was declared to be an impartial critic, but if he concentrated on finding out what was good he was at once put down as somebody's press agent.

Mr. E. J. Dent proposed the health of the foreign guests, Mr. Searchinger (United States) and Prof. A. Weissmann (Germany) replying.

INCORPORATED SOCIETY OF MUSICIANS: ANNUAL CONFERENCE

This year the Incorporated Society of Musicians held its annual conference on historic ground—the Examination Schools at Oxford. The president, Dr. A. H. Mann, held a reception on the evening of January 2, and the official programme opened next morning. On behalf of the vice-chancellor, Dr. F. W. Pember, Warden of All Souls, welcomed the conference to Oxford, and Sir Hugh Allen gave an address. He spoke discursively and pithily on music at Oxford; the danger of too lightly entering the musical profession; the distinction between a musician who performed well and one who listened well; the competition set up by incompetent teachers with easily-won diplomas; how little a handle to a man's name mattered compared to the work he did; and so on. Sir Hugh hurriedly departed for London, leaving his audience wanting more.

That evening Dr. George Dyson gave a lecture on the texture of modern music. He spoke extempore, and played many examples at the pianoforte, so that his lecture is as difficult to sum up as Sir Hugh Allen's. He showed how modern harmonies grew from the multiple weaving of lines, from the 'splash' method, from following melodies in streams of parallel lines, from elliptical resolutions, from multiple tonalities, and the rest, all methods tending towards a twelve-note chromaticism. He showed the stimulus behind it all, drew some general conclusions, and succeeded not only in interesting but in enlightening his hearers.

'Interpretation' was discussed, on January 4, by Dr. Adrian C. Boulton, who made an elaborate analysis of the subject. He pointed out the various degrees in which a work can suggest its own interpretation; the ways in which the secret of a work can be discovered; the different degrees of knowledge and ignorance which a conductor can bring to a new work or to an old work; the strength and the danger of tradition; the necessity for understanding the form of a work as a key to its meaning; the necessity for keeping your interpretations fresh by revision and openness to new ideas. Dr. Boulton showed at every point how thoroughly he had probed the subject, and how conscientiously he approaches the tasks set before him in his own conducting.

On the evening of January 4, Mrs. Rosa Newmarch lectured on 'Czecho-Slovak-Bohemian Music,' dealing with the gradual rise of national aspirations during the time of German influence, the building of the Prague National Theatre, Smetana's work as leader of the national movement and its expression in his operas, the life and influence of Dvořák, and the modern tendencies under Janáček and the younger modern group.

The annual general meeting was held on January 5. The president pointed out the need for more urgent and practical application of the Society's principle of 'elevating the status' and improving the 'qualification' of *bona fide* members of the profession, and he added that the Society's financial position was critical, and could be dealt with only by a raised subscription or increased membership.

RUTLAND BOUGHTON'S BETHLEHEM

Bethlehem, as played and sung at Glastonbury seven years ago, is a musical setting by Rutland Boughton of portions of the ancient Coventry Nativity Play. Rather elaborately, he calls it a 'choral music-drama.' This Christmas-time the work reached London—first at Battersea and at Streatham Town Halls, then at Church House, Westminster. The Streatham Philharmonic Society, Mr. Haggis, the conductor, and Mr. Frederick Woodhouse, the baritone (who has sung in Glastonbury performances), have to be thanked for bringing it on to the London scene, and now there can be small doubt that it will become established here as part of the Christmas celebrations of many Londoners, just as in the western shires.

The dismalness of the first Battersea performance—rain, a half-empty hall, a belated start, and then a rendering that was often ill-assured—all this did not obscure the impression of a thing of great freshness, naturalness, and beauty.

Once Mr. Boughton has done it, it seems so much the obvious and right thing that the astonishment is that nothing has been done before quite like it, and we feel sure this sweet, humble, and attaching rehearsal of the Divine story will increasingly for years and years be a seasonable joy to English people. Mr. Boughton, nearly always so natural and unforced, has here more than ever done just what pleased him most without straining his ambition, and we think he has done nothing better. This composer, certainly not one of the most powerful in sheer musical imagination, has a hardly surpassed gift for the right, light, and unspoiled musical touch for a situation that has his sympathy. His sympathy goes out to frankness and simplicity, heartiness, homeliness, the natures of country folk and of children. A dozen other composers, equally good musicians, might have essayed such a Nativity cantata tinged with the rustic and festive spirit of an 'old-fashioned English Christmas,' and the result would have been an affectation. Mr. Boughton has not striven either to be archaic or to 'write down' to the insipidity supposedly appropriate to simple folk.

The carols, for instance, which bubble forth at short intervals—the composer, we are sure, wrote them to his own pleasure; and it is a piece of luck not too common in the ways of modern art that what this delightful artist likes best offers no difficulty to the immediate delight of just ordinary listeners. The carols are quite exquisite pages of unstrained part-song writing. In such scenes as the Virgin's Lullaby and the Watching Shepherds (they are shepherds with the accent of the Mendip Hills) there are few notes and just the right ones, so that listeners may take heart, saying that present-day art is not necessarily clouded, tumultuous, and hard.

If we must make an exception to Mr. Boughton's surety of feeling, it is not in the scenes of the Annunciation, of the Bethlehem stable, of the shepherds, or in the interspersed choruses, but in handling Herod that he has been a little baffled; he has had to look round for a moment and to summon in aid a rather operatic style, and a suspicion of falseness enters, heightened by the decoration and performance of Herod's scene—for somehow we feel it is not right that an English Christmas play of Coventry-cum-Glastonbury should be in the least affected by the Russian Ballet. Here, however, Herod has clearly borrowed some languishing young female attendants from *Scheherazade*. The music begins to make pretensions, and on the scene the Town began to affect the pure Country notion of a proper Herod.

Otherwise Miss Christina Walshe's decorations had the exquisite propriety of the music, and ought always to be held as one of the play's integral parts. We had, in some sort of mediæval garb, the chorus to right and left of the stage (an overflow in the orchestra). Such a scene as the Stable, with the blueness of its night-sky and of the Virgin's garb, carried the mind to the religious art of the primitives. Integrally part of the impression, too, was Miss Dorothy Silk in the part of the Virgin. Her mien, like her singing, the delicacy of it, the chastity, the calm, made, we venture to say, as lovely a composition as the present-day stage has known. C.

Opera in London

COVENT GARDEN OPERA: NATIONAL COMPANY'S SEASON

Beginning on Boxing-Day and continuing for the next four weeks, the British National Company did good service by providing Londoners with grand opera at Covent Garden at a time they do not always have it. Incidentally the Company takes an historical position, for at the close of its season the house was handed over to *revue*, whose title, *You'd be Surprised*, evokes the reply, 'I am'; and I can hear the Maplesons, the Gyes, and the Harrises echoing a ghostly response. But there it is. Still, there is just a small crumb of satisfaction to the advocates of opera in the vernacular in the fact that the last representations of opera in the famous old place were given by British artists in their own tongue. Thus something has been gained, and shows that the present day finds a spirit abroad

different from that of the past, which led Augustus Harris to say to a singer, who was taking up a part at short notice, 'Don't sing in English, or you'll ruin me.'

The season has been well supported (particularly by the patrons of the more moderate-priced seats, who represent the very people it is desirable to familiarise with grand opera), and the end was triumphant. That generous-hearted woman, Dame Nellie Melba, added her weight to the Company's appeal by appearing at two performances in the last week of the season. She not only packed the house at increased prices, but sang like the great artist she is, and moreover made a speech on behalf of the Company that, had the hat been handed round then and there, would have secured all the money wanted to keep opera going for years. She did not sing in English. I suppose she has never forgiven Carl Rosa for sending his linen to the wash before he had noted the appointment to hear Melba he had made on his cuff. We must take things as they are. Every right-minded person is willing enough to have opera in English, but few realise the enormous difficulties in the way. The chief of them is the supply of trained singers. Still those who have got or are getting their training have worked nobly during this season, and have shown us how much natural ability there is in the British singer.

For the most part the repertoire has covered familiar ground, which was a wise move, though I noticed that there was not the old enthusiasm on the part of the public for former favourites like *Tannhäuser* and *Faust*, and that there was a more ready disposition to hear *Madame Butterfly*—with a very charming Butterfly in Miss Maggie Teyte—and the tuneful operas generally. Humperdinck's *Hansel and Gretel* resumed much of its popularity. It was given every afternoon during the first week, attracting a remarkably juvenile audience for the first performance, and afterwards drawing those who wished to renew their youth. With two casts that included Miss Maggie Teyte, Miss Lilian Stanford, and Miss Doris Lemon in turn as the children. Mr. Frederick Collier, Miss Treweek, and Mr. Sydney Russell (as the Witch), it was a decided attraction. Special nights gave us Wagner opera in the shape of *The Valkyrie* and *Siegfried*, both creditably done with the assistance of Miss Florence Austral, Mr. Walter Hyde, Mr. William Boland, and Mr. Robert Parker, and Mozart nights—highly popular—have called forth *The Magic Flute*, one of the best representations the Company gave, thanks to the work of Miss Sarah Fischer, Mr. Tudor Davies, Mr. Norman Allin, and Mr. Raymond Ellis, *The Seraglio*, with accent on the 'rag,' and *The Marriage of Figaro*.

The general performances have included *Trovatore*, *Cavalleria*, *Pagliacci*, *La Bohème*, *Samson and Delilah*, *Aida*, with Miss Austral, and Bach's cantata *Phœbus and Pan*, in which Mr. Frank Mullings made his reappearance without contradicting the contention that Covent Garden stage is too small for him, and too large for this somewhat amateurish adaptation of Bach. Mr. Percy Pitt has been a tower of strength at the conductor's desk, and his example has been nobly followed by Messrs. Julius Harrison, Eugène Goossens, and Aylmer Buesst. Mr. Leslie Heward, a new recruit to the ranks of baton-holders, showed high promise and a welcome command of technique.

The season leaves a feeling of regret that there are not more opportunities for audiences and performers alike to hear opera. I should add, for the benefit of those who will turn to their *Musical Times* fifty years hence, that many of the performances were broadcasted by wireless telephone, and heard and relished by thousands, including listeners-in at Copenhagen, who heard the Melba *Bohème* perfectly. Possibly this fact may solve the question of an opera-house, by enabling that house to be in everybody's home, the wireless music being illustrated by a portable cinema showing the action. Perhaps. This is only 1923. F. E. B.

POLLY: THE SPIRIT OF ENGLAND

By the time these lines appear—a month after the date of production—*Polly*, the sequel to *The Beggar's Opera*, produced at Kingsway Theatre on December 30, 1922, will have completely established herself in the esteem of the public. The piece was designed by Gay to follow up the history and fortunes of his famous work. In

The Beggar's Opera he satirised society generally, but in *Polly* he proceeded to particularise by assuming an attitude that generally was 'agin' the Government,' with the result that the piece was promptly banned. It did not appear until fifty years later, when all the bite was taken out of it and its point lost. To-day few know what was behind the satire or even its direction, but the fact remains that there is an intention to 'chip' somebody somewhere, and that is enough for a public familiar with the delights of barbed chaff as expounded by W. S. Gilbert. There is great affinity between John Gay and W. S. Gilbert, in spite of the century that separates them, for neither hesitated to be sarcastic in public. Indeed to me it is perfectly clear that *The Beggar's Opera* was the forerunner of the Gilbert and Sullivan series, for the spirit in both is the same, and both got themselves into trouble for being a little too pointed—a fact that has caused to be lost to sight a very good example of the genius of the twin in *Utopia Limited*.

To-day all the political significance of *Polly* has faded, and the thing remains a joke, but hardly a Gilbertian joke, as Gilbert 'wasn't born until after that.' But it is through Gilbert that we can appreciate the spirit underlying the whole thing—the farcical pirates, the mumchance Indians, the amorous Ducat, the scheming Mrs. Trapes, the virtuous Polly, and the fickle Macheath; and, thanks to tradition, the present-day arranger of the libretto (certainly a necessary factor since our manners, if they have not improved, have changed) has maintained its spirit admirably. He is Mr. Clifford Bax, whose business it has been to 'edit' the whole thing, and make it presentable to present-day ears as well as eyes. He has done his work well, keeping faithfully to outline, though his last stroke, the reunion of Polly with Macheath, is his own arrangement with which everyone will agree, since her presentation to the Indian Chief was a little touch of 1728 that means nothing to-day.

The story as told is, briefly, how Polly, the most faithful of Macheath's wives, follows him from Hammersmith to Kingsway—pardon: from England to the West Indies—where, as Morano, he has become the chief of a pirate band. She is met on arrival by Mrs. Trapes, who tries to place her in the service and esteem of Ducat the planter. Mrs. Ducat realises that Polly's intention is not to be obliging when she learns from her her true story, and helps her by disguising her in a youthful British cornet's uniform. Polly makes for the Pirate's lair, but her uprightness carries her through, wins her the support of the honest Indian Chief, and in the end enables her to bring Macheath to her side.

So much for the idea and story, which leaves us free to revel in the music. As with *The Beggar's Opera*, the industrious Dr. Pepusch was called in to find the tunes that fitted Gay's verse, and again he did the wisest thing, and caught all the various tunes he heard floating about the air in those tuneful and universally musical days. He cast his net rather wider than before, and enmeshed all kinds of melodies, including many of the beautiful French examples, and some of the Italian. Mr. Frederick Austin's business has been to collate these and re-dress them. Wisely he has kept to the old outlines and the old colours. He lives in the period with great success—not such a difficult business to the really musical, such as Mr. Austin is, for the reason that the spirit of this music is in our blood. We British are first and last melodists, and that which endures in our hearts is melody. I cannot but admire (while I sympathise with) the restraint Mr. Austin has put upon himself. The temptation to embroder these glorious old melodies of flowing outline, vocal quality, and innate expressiveness, is great. Mr. Austin has resisted it all, and has 'joined his flats' in a way that defies the majority. To his orchestral force—a body of appropriate colour represented by strings, harpsichord, flute, clarinet, trumpet, and drums—he has assigned a scheme of perfect dimensions. The mood is exact in every number, and in some it is so happy that the first-night audience would willingly have renewed it regardless of all else. I am thinking in particular of the contrasted styles of Polly's two songs, *The world is always jarring* and *As sits the sad turtle alone*. These the audience asked for again and again on their first hearing. I do not wonder at it. All my life I have been familiar with the delights of these 18th-century tunes and well acquainted with the fascinating contents of *Clio and Euterpe*, *Pills to*

Purge Melancholy, and *Calliope*—productions of an age when people knew how to write melody, and music was music, not noise. Now others can participate in these delights presented to them with so much care and knowledge by artists like Mr. Austin, Mr. Bax, Mr. William Nicholson (who has designed the costumes and scenery), and Mr. Nigel Playfair, who has produced the whole.

The cast is happy in every respect, and the members one and all seem to enjoy themselves as much as the audience. Miss Lilian Davies makes a very charming Polly, tuneful of voice and pleasant in manner; Mr. Pitt Chatham a gallant Macheath; Miss Muriel Terry a most insinuating Mrs. Trapes; Miss Winifred Hare an excellent Mrs. Ducat; Mr. Percy Parsons a truculent Pirate Lieutenant; Miss Adrienne Brune a pleasing Jenny Diver, while the rest of the cast are well up to their work. The orchestra was in the charge of Mr. Eugène Goossens. The whole, including the costumes, the scenery, the action, and the presentation have been prepared with the care that is the due of a masterpiece of amusement. It is not difficult to foresee that here is the type of entertainment the public wants, and that, as becomes a sequel, *Polly* will follow *The Beggar's Opera* and hold its own for many a long day and night.

F. E. B.

London Concerts

THE ROYAL CHORAL SOCIETY

Because the contours of Handel's choral writing are mostly bluff enough to withstand sledge-hammer treatment, choral bodies have more often than not in the past concentrated upon them with all their vocal sinews. At its New Year performance of *The Messiah* the Royal Choral Society adopted the methods of discretion proper to it in treating other works under the new régime, and proved that it can develop eloquence equal in degree though different in kind. Mr. H. L. Balfour broke away from tradition as regards *tempi*, with results gratifying to all who have credited the Society with a wide capacity for achieving variations of light and shade. As an example 'For unto us' became an essay in tone-building, with reasonable and convincing climaxes at the words 'Wonderful!' 'Counsellor!' &c., so that a net result of a lifelike organism was produced. It was refreshing to hear the Overture and *Pastoral* Symphony brought up to a comparable plane of interpretation. As usual, the original accompaniments were retained, with Mr. R. Arnold Greir to assist in giving a good account of them at the organ.

H. F.

THE NOVELLO CHOIR

A programme of remarkable variety and interest was given by this choir at its concert at Bishopsgate Institute on December 21. Indeed, we can always turn to these enterprising singers and their excellent conductor, Mr. Harold Brooke, for a lesson in how to make quite ordinary means serve the highest musical ends. Among unfamiliar things were heard Ayres by Cavendish and Motets by Byrd, also a Suite for strings from the *Gordian Knot Untied* of Purcell, while Bach's Cantata *Sleepers, wake*, Vaughan Williams's *Fantasia on Christmas Carols*, and Elgar's part-songs from the Greek Anthology (arranged in this case for mixed voices) represented better-known items.

The choir was obviously more at ease with the modern idiom than the older one of the Elizabethan writers, and showed its best form in the Elgar part-songs. These were given with clearness, point, and a felicitous touch that did not appear in the same degree in the performance of the older music. But those who have to deal with the Elizabethans know how difficult it is to phrase subtle polyphonic rhythms, and how easily they can become heavy and laboured. A word of criticism might perhaps be directed to the over-quick *tempi* adopted sometimes by the conductor, but on the whole he handled his forces with aptness and discretion.

The principal solos were undertaken by Mr. John Buckley, whose free, open voice served him well, and

Miss Gladys Marloe, who left something to be desired in the way of impassioned utterance. Mr. H. W. Parsons, in a smaller rôle, must also be commended for his delivery of the tenor recitative in the Bach cantata. Valuable assistance was given to the choir by a small orchestra of well-known players, led by Mr. W. H. Reed, and also by Miss Maud L. Allwright at the pianoforte.

C. K. S.

FEDERATION OF MUSIC CLUBS

A concert given on January 16 at Chelsea Town Hall by the Goossens Orchestra, with E. Howard-Jones as pianist, calls for mention here, not so much for its programme and performers (though both were excellent) as for the idea that lay behind it. This was the inaugural event of the Chelsea Music Club, and that club is a unit in a new combination called 'The Federation of Music Clubs'—a body of but a few weeks' standing, with already a membership of fourteen clubs, comprising over two thousand music-lovers.

Full particulars of the new organization can be obtained of its hon. secretary, Miss Winifred Chamney, 16, Prince Edward Mansions, Pembroke Square, W.2. Its aims are clearly set out in a leaflet signed by Frederic Austin, Goossens, Howard-Jones, Sammons, Sir Henry Wood, and others, and, in brief, they amount to this—decentralisation, the collection of audiences (under the title of 'club') before the engagement of artists (and consequent saving of printing and advertising expenses), the linking of concerts in different localities into groups (so that the same programme may be given by the same performers with a considerable saving of cost and increase of efficiency through fuller rehearsal), the performance of new works (the cost of preparation of which for a single performance would be prohibitive), interchange with foreign countries, &c.

It all looks downright practical, and the only doubt that at the moment arises in one's mind is this: Is there going to be an unfortunate competition between this new body and the as yet none too well-established yet already very valuable British Music Society? As many of the signatories of the manifesto just mentioned are connected with the older society, no doubt this danger has been foreseen.

P. A. S.

MODERN VIOLIN AND PIANOFORTE SONATAS

John Ireland's No. 2, J. B. McEwen's No. 5, and Respighi in B minor, made up the programme of Messrs. Sammons and Murdoch at Wignmore Hall on January 13. All are comparatively recent, the Ireland work having been composed six years ago, the Respighi about five years, and the McEwen presumably within the past few months, since this was its first performance.

Of the Ireland work not much need be said, as it is already well known, and can even be obtained (in a somewhat condensed form) as a Columbia gramophone record, made by these very players.

The McEwen work is called a Sonata-Fantasia. It consists of two movements, (a) *Maestoso sostenuto—Doppio movimento animato—Tempo primo*, and (b) *Vivace*. The first movement is somewhat brooding, the second has a good deal of the dance about it, and a somewhat Scottish flavour. Any criticism of such a work, based merely upon the impression from a first hearing, may be properly taken by cautious readers as open to revision upon fuller acquaintance, and, subject to this reservation, the opinion may be expressed that this work is interesting but lacks spontaneity.

Despite the announcement on the programme the Respighi work had been heard before in London—played by André Mangeot and Casella at one of Mr. Edwin Evans's lectures on 'Modern Music' in 1918. (The *Dizionario dei Musicisti* gives the first performance as taking place at the Accademia St. Cecilia at Rome in 1919, which is also evidently an error.) But the point of precedence is not important, since the work itself is not of outstanding merit, being very much the normal well-made, three-movement composition, generally a trifle on the side of dullness and never showing much of the modern sympathies with which the composer is usually credited.

P. A. S.

There was no need to think seasonable thoughts at the Christmas concert of the Oriana Madrigal Society. Such a programme would be equally welcome on May-Day or August Bank Holiday. The old and the new were equally well chosen and sung. As only contemporary composers are available for compliment we make special mention of Arnold Bax's *Mater ora filium*, Peter Warlock's *Corpus Christi Carol*, and Holst's *This have I done for my true love*; and we must not forget Charles Kennedy Scott, also very much alive. M.

E. J. MOERAN

Mr. E. J. Moeran's ambition did not quite go the length of giving a one-man's show, for his concert at Wigmore Hall on January 15 concluded with the Ravel Quartet, but it was obviously given for the purpose of introducing two important works from his pen—a String Quartet in A and a Violin Sonata in E minor. The former is the earlier of the two, and its chief merits are concentrated in a sparkling and vigorous final *Rondo*. Its opening section suffers a little from the fact that its principal subject was apparently chosen more with a view to the mission it had to fill than for its intrinsic attractiveness. In this respect the *Allegro* of the Sonata shows a great advance, for its impetuosity is not hampered by technical obligations, although these are met as consciously as we have a right to expect in a modern sonata. In short, this movement falls into line, as the other did not, with the general spontaneity of Mr. Moeran's work. This quality is perhaps more pronounced in the slow movements of both works, though it is naturally less assertive in the lyrical mood. Where it leaps up to meet the listener is in the two final movements, the *Rondo* which has been referred to above, and the concluding section of the Sonata. Mr. Moeran, who has been working with John Ireland, inclines, like many other composers of to-day, to rely upon the pentatonic scale for the fashioning of his thematic material. It is this that gives it the flavour which is conventionally recognised as Celtic, though a film now showing proves it also to be Tibetan. In his case it has been hailed as Irish, and none can object. The flavour itself is good, but we cannot entirely overlook the circumstance that with the pentatonic scale it is next to impossible to go wrong. The composer's treatment is, however, remarkably interesting. The performers were Miss Harriet Cohen (who played with much charm a group of not very weighty pianoforte pieces before tackling the Sonata, in which she was joined by Désiré Defauw) and the Allied String Quartet, of which Mr. Defauw is leader. Both the concerted pieces were given with that assurance which denotes careful preparation and sympathetic interest. Hence the interpretation was excellent. E. E.

BLOCH'S THREE JEWISH POEMS

It is perhaps not without significance that Mr. Ernest Bloch's *Trois Poèmes Juifs*, played for the first time in England, at the Queen's Hall Symphony Concert on January 13, are dedicated to the memory of the composer's father. Behind the eccentricities of their presentation move shadows and portents which it is only reasonable to credit with a strong racial origin. They are the expression of deep feelings, with which it is probably impossible for the Western mentality to claim a very lively sympathy. The composer of this 'Dance,' 'Rite,' and 'Funeral Cortège' achieves orchestral colouring peculiar to his subject-matter with the ease of a practised hand. But the significance of the idiom remains uncomprehended. Were it otherwise, the pieces might not appear somewhat long for what has been said. But perhaps it is as well that their meaning is somewhat a matter of guesswork, for one had an uncomfortable feeling, as when walking among Oriental scenes and people—which the music does not fail to conjure up—that if all were known the spectator might not find himself flattered. There is little evidence of organic growth in these atmospheric pictures, but their cleverness held the attention under the competent exposition of Sir Henry Wood. H. F.

SOME SINGERS OF THE MONTH

Miss Ivy Phillips sang at Wigmore Hall. A good voice, used on the right technical lines; an artistic sense, too, and even when we did not see eye to eye there was no mistaking her serious mental survey. Like most contraltos she finds perfect compatibility of diction and tone a difficulty. Sometimes the balance tipped one way, sometimes the other, yet it is fair to allow that they were often in concert. In an interesting programme two songs that stood out were Rutland Boughton's *Immanence* and *The Piper* of Arnold Bax. Mr. Harold Craxton's accompanying was a delight. Do concert-goers appreciate such exquisite art when in this supposedly ancillary position?

Miss Stella Wootton at the same hall sang easily and sweetly, but has not yet the physique to propel tones that count for very much. So far as it went her singing had no positive faults of note, and there was a certain pleasing freshness, only mitigated by a mixed programme that boasted Mozart and Debussy to begin with, but later descended too many degrees.

Miss Phyllis Lett, heard again at Eolian Hall after six months, at once struck me with her improved breath-control. In the result her attack was cleaner, her tone more solid, there was an adroiter (though still incomplete) welding of registers. The final skill is still lacking in the management of this lovely voice—the skill which suggests that considerations of technique are assimilated and all but forgotten. We applaud her for resisting the temptation—whispering at the elbow of the possessor of such a contralto voice—of freakish singing. But she is too sincere; she does not confound hollowness and depth, and does not annoy us with mere moans on notes below the stave. Only her vocal tensility must become more uniform still if she is to hold the rank we hope for her. Some or her Schubert singing was the most impressive, notably *The Wraith* and *Who is Sylvia?* Miss Lett overloaded Debussy's *Mandoline* and Arnold Bax's *Femmes, battez vos maris*—songs of lightness—with too much lushness. The heavy gilding of lilies is her interpretative fault at present.

Miss Margaret Balfour was heard at one of the Eolian Orchestra's concerts. The dignity of her voice and of her manner is admirable, and admirable is the subjection in which she keeps her fine opulent tones. She has the art of making singing appear not, after all, so difficult. In beginning the phrases of Elgar's *Where corals lie* she conveyed comfortably that she had their end well in view and was mistress of their progress. Having got so far, Miss Balfour might well be a more adventurous interpreter. She satisfies the sensual ear. But the intelligence does not feed on sumptuous tone; it wants (among other things) sense from the words, and Miss Balfour's words are generally careless, and occasionally not words at all. Improved enunciation would give the actual music of her voice more variety. And finally she must be reproached for stooping to conquer with an item of balladry not meet for a civilised quarter of the town.

Mr. Philip Wilson raised the level of a recent ballad concert (Enoch's, on January 13) by singing some lute-songs of the Dowland period and type, newly transcribed by himself and Mr. Warlock—delicious trifles, though the accompaniments seemed very slight to engage the whole bulk of a modern pianoforte! Mr. Wilson quite spoils a good tenor voice by an excess of 'twangy' tone. Nasal resonance is one thing, but singing down the nose is another and not a good one. We recognise that Mr. Wilson is a keen lover and interpreter of music, and so hope he will get over this mannerism.

Perhaps without encroaching on a colleague's domain a word on the technique of some of the singing lately heard at Covent Garden is admissible. There were several beautiful voices; there were a few commandingly beautiful; there were some singers who made headway in spite of vocal handicaps; there are others who are in process of ruining good natural powers by striving after tones foreign to them. The example of the illustrious Caruso seems to have resulted in a harvest of his faults. We must put down to him, poor man, the recent showers of 'glottis strokes' (*coups de glotte*). And then, when Caruso choked back his breath in that wonderful way he had it is perfectly certain he knew what he was doing; but do his imitators? The imitators refrain

from imitating his glorious *cantabile*, his intensity, his cumulative power—that would involve such tremendous application and hard labour as few of our singers care to face.

Miss Florence Austral and Mr. Norman Allin, together with (in a lesser degree) Mr. William Anderson, were voices that it was a great joy to hear—voices that would worthily adorn the most splendid of opera-houses. Such singers do not disturb us with apings. Miss Maggie Teyte, Miss Beatrice Miranda (apart from the poverty of her lower tones), Mr. Walter Hyde, Mr. Andrew Shanks, and Mr. Robert Radford were others who illustrated the English singing art of to-day. H. J. K.

Music in the Provinces

ABERDEEN.—The Bach Society, conducted by Mr. Willan Swainson, gave the following programme on December 21: Bach's *God's time is the best*, Holst's Two Psalms, and Dale's *Before the paling of the stars*.

BARNSTABLE.—At the Musical Society's concert on December 11 the choir sang Parry's *There is an Old Belief*, Sterndale Bennett's *Come, live with me*, and other part-songs. A Sonata for flute and pianoforte by Barnett, and another for 'cello and pianoforte by Beethoven, were among the instrumental items. Dr. H. J. Edwards and Mr. Sydney Harper conducted.

BIRMINGHAM.—A Sunday night concert at the Futurist Theatre introduced the Leeds Trio to Birmingham. Mr. A. Cohen is its leader, with Messrs. Hemingway and Herbert Johnson for colleagues. Rachmaninov's *Trio Elégiaque* was beautifully played, and one desired to hear it again, but Franck's early F sharp minor Trio, though no less well played, offered us Franck before he had found himself. Mr. William Heseltine, of *The Immortal Hour* cast in London, was heard in several songs.—The Christmas season brought a concert by Madame Elma Baker. A seasonal appropriateness was secured by drawing on Christmas music by Bax, Vaughan Williams, and Holst. Boughton's choral arrangement of 'The Holly and the Ivy' carol from *Bethlehem* was in the programme.—Sir Henry Wood conducted the Festival Society's usual Boxing-Day performance of *The Messiah*.—Two days later the same work was given at Walsall by the newly-formed Free Church Choirs Society under Mr. Graham Godfrey.—At her recital on December 22 Miss Rebe Hillier sang Chausson's *Chanson Perpetuelle*, the Paul Beard Quartet and Mr. Michael Mullinar co-operating in the instrumental music. The occasion was the first appearance of the Quartet, whose members are Messrs. Beard, Cantell, Venton, and Dennis, of the City Orchestra.—Tchaikovsky's Trio was given at the first Mid-day concert of the year by Miss Marjorie Sotham and Messrs. Paul Beard and Johan Hock. At the second Miss Dorothy Silk sang some Brahms songs and a group of old English songs in her exquisitely refined manner.—Kunneke's light opera, *The Cousin from Nowhere*, which has had a wide success on the Continent, had its first English performance at the Prince of Wales Theatre on Boxing-Day.

BRADFORD.—Elgar's Quartet was heard on December 14 at a concert of the McCullagh Quartet.—On December 17 Mr. Julius Harrison conducted the Bradford Permanent Orchestra in Mendelssohn's *Scottish Symphony* and Debussy's orchestration of Eric Satie's *Gymnopedie*, No. 1.—Mr. Erik Brewerton played 'Romantic and Descriptive Music' from Schumann to Tcherenpin on December 18.—The first movement of the Ninth Symphony was given at the Bradford Sunday Society's concert on January 7.—Choral performance has included *The Messiah* by the Bradford Festival Choral Society and a *Faust* selection by the Bradford Pioneer Choir.

BRISTOL.—Parry's *Ode to Music*, Holst's *Hecuba's Lament*, Granville Bantock's *Sea Wanderers*, Dunhill's *Pilgrim Song*, and the Bach-Elgar Fantasia and Fugue were performed at a recent concert of the Philharmonic Society. Mr. Arnold Barter conducted, and the English Singers sang Elizabethan music.—At the annual ladies'

night of the Madrigal Society sixteen concerted pieces were sung, seven belonging to the Elizabethan period. The programme included *All creatures now are merry-minded* (Benet), *Those sweet, delightful lilies* (Bateson), *Lady, see on every side* (Marenzio), and *Ye singers all* (Waelrant). Mr. Hubert W. Hunt is the present conductor.—Three works of César Franck were performed at the second concert of Clifton Chamber Concert Party on December 12 in celebration of the Franck Centenary. These were the String Quartet, the Pianoforte Quintet, and the Prelude, Choral, and Fugue for pianoforte.—The V.M.C.A. Brotherhood orchestra and male choir gave a benefit concert on December 13 for their conductor, Mr. W. S. Porter, the programme including Liszt's second Hungarian Rhapsody for orchestra, Neumann's chorus *The rising storm*, and *The last days of Pompeii* (Ritz).—At the annual concert of the Bristol Grammar School a choir of old and present boys sang unaccompanied part-songs, including Dicks's *The Unseen Choir*, the words of which were written by the Rev. Dr. W. S. McGowan, an old boy.

CAMBRIDGE.—On November 14, 1922, the C.U.M.S. experimented in giving a 'Popular Orchestral Concert.' The programme included the *Ruy Blas* and *Freischütz* Overtures, Mozart's G minor Symphony, the *Peer Gynt* Suite, the Aria on the G string, and Elgar's Gavotte (*Contrasts*, A.D. 1700, 1900). This concert was much appreciated, and on March 13 the Society will give another. It is hoped that very soon these events will become a regular institution, taking place at least once every term.—On the afternoon of March 14, in the Royal Albert Hall, a combined choir and orchestra from Oxford and Cambridge will perform Beethoven's Mass in D. The programme will probably include Vaughan Williams's *Towards the Unknown Region*, Cyril Rootham's *Brown earth* (for chorus, semi-chorus, and orchestra), and Stanford's first *Irish Rhapsody*.

—On June 2-8 a Festival of British music will be held at Cambridge, and will include various kinds of music of the 16th, 17th, 18th, 19th, and 20th centuries. There will be a choral and orchestral concert, a concert of chamber music, unaccompanied choral works, 18th-century opera, folk-dancing, and possibly a river-procession to the accompaniment of Handel's *Water Music*.—Prior to the Albert Hall concert, the C.U.M.S. choir and orchestra will perform Beethoven's Mass in D, at Cambridge, on February 9, the soloists being four of the 'English Singers.'

CARDIFF.—Madame Tetravini, Mr. Lauri Kennedy, Mr. John Amadio, Signor Baggione, M. Bratza, and Mr. Ivor Newton gave a ballad concert on December 16.—At the Park Hall concert on December 17 the orchestra played Saint-Saëns's *Le Rouet d'Omphale*, and the vocalists were Mr. John Perry and Mr. Cuthbert Pardoe.—At the Capitol on the same date the chief feature was Schubert's *Unfinished Symphony*.—At the Park Hall concert on December 31 Litolf's Overture *Robespierre* and Coleridge-Taylor's Ballade in A minor were played by the orchestra. Mr. Adolphe Hallis, a South African pianist, played, and Miss Beatrice Miranda sang.

CHATHAM.—The Royal Marine Orchestra played a new Suite de Ballet, *My Lady Dragon-fly*, by Finck, on December 11.—On the same date was given the annual concert of the Medway School of Music and Mr. Leslie Mackay's Choir, the latter singing *Sister, awake* (Bateson), Elgar's *It comes from the Misty Ages* and *Love's tempest*, Austin's *Lady-love mine* (for female voices), *Hey nonny no* (Armstrong Gibbs), and *Lo! country sports* (Weekles) (for male voices).—On January 2 the band of the Royal Engineers played Gade's second Symphony, Bizet's *Patrie* Overture, and a Festival March written by Lieut. Neville Flux, who conducted.—A new Suite by Arthur Wood was played by the same orchestra on January 9, at Brompton Barracks. The Suite, *My Native Heath*, gave impressions of Yorkshire. Tchaikovsky's first Symphony and Berlioz's *Carnaval Roman* Overture were also played.—Three modern Valses, by Percy Godfrey, were given a first performance by the band of the Royal Marines on January 8, under the composer. Dr. Holy conducted Goetz's Symphony in F.

COLLINGHAM (Yorks).—Mr. Frank Mullings gave a song recital in Memorial Hall on December 16, and

Mr. Lloyd Hartley (pianoforte) played some Beethoven and Ravel.—At the Subscription Concert of January 7, Bach's Concerto for two violins was performed by Miss G. Davey and Mrs. J. S. Hartley.

CRAWLEY.—Parry's *Pied Piper of Hamelin* was given by the Crawley and Ifield Musical and Dramatic Society on January 4, Mr. Courtenay Robinson conducting.

DUMFRIES.—Vaughan Williams's *Fantasia on Christmas Carols* and Dunhill's *Tubal Cain*, conducted by Mr. C. F. Eastwood, were in the programme of the Musical and Operatic Society's concert on January 1.

EDINBURGH.—The Corporation has been considering the promotion of concerts in Usher Hall and Waverley Market, but at a meeting on December 15 the suggestion was definitely negated, it being felt that the Corporation should not enter into competition with private enterprise.—At the Patterson orchestral concert in Usher Hall on December 18 the programme was made up of music either by Scottish composers or Scottish in its inspiring motive. Hamish MacCunn's *Land of the Mountain and the Flood*, William Wallace's *Villon*, Mackenzie's *Benedictus*, Max Bruch's *Scottish Fantasy* (with Miss Daisy Kennedy as solo violin), and Mendelssohn's *Scotch Symphony* were included.

—The programme of the Patterson orchestral concert on December 27 was drawn from the works of five Englishmen, an Irishman, and an Australian. It included Balfour Gardiner's *Overture to a Comedy*, George Butterworth's *A Shropshire Lad*, Stanford's first *Irish Rhapsody*, Elgar's *Enigma Variations*, Grainger's *Shepherd's Hey*, German's *Welsh Rhapsody*, and Landon Ronald's *Suite The Garden of Allah*.—The programme on December 30 was designed to interest young people, and was frankly popular. Sir Landon Ronald conducted.

Recent events of interest have included a week of *The Beggar's Opera*; Bach's *When will God recall my spirit?* and Byrd's *Ave verum corpus*, sung by the Bach Choir; visits by the Vatican Choir, Melba, and Backhaus; a first vocal recital by Mr. Jack Miller; a sonata recital (violin and pianoforte) by Miss Dorothy Chalmers and Miss Denise Lassimonne.—Dr. W. B. Ross gave the first of a series of eight weekly recitals in Usher Hall on January 7, introducing his programme with appropriate commentary, and giving information on the construction and history of each piece before playing it.—At the Patterson orchestral concert, on January 8, the programme included Beethoven's C minor Symphony, Strauss's *Don Juan*, Berlioz's *Carnaval Romain* Overture, and the closing scene of *Götterdämmerung*, with Miss Florence Austral as Brunnhilde.

EXETER.—At their annual concert, on December 29, the Isca Glee Singers sang an interesting arrangement by W. J. Cotton (the alto of the party) of *In sheltered vale*, for baritone solo and trio accompaniment, also Schafer's *Come away, pretty maiden*, Hatton's *Summer Eve*, and Horsley's *By Celia's arbour*.—The central feature in the programme performed by the Clamber Music Club on December 13 was Vaughan Williams's song-cycle, *Five Mystical Songs*, for baritone voice, vocal quartet, and pianoforte.

GAINSBOROUGH.—The programme of the Musical Society on December 13, included Stanford's *Phaultrag Crohoore* and two of Holst's *Choral Hymns from the Rig Veda*, Mr. Alan Stephenson conducting.

GLASGOW.—Under the conductorship of Mr. A. M. Henderson the Bach Choir sang at a recent concert the Church Cantatas *O praise the Lord for all His mercies* and *God's time is the best*.

HARROGATE.—Two concerts were given in the Royal Hall, on December 29, in aid of the Memorial Scholarship for students of conducting that has been inaugurated in memory of the late Julian Clifford. In the afternoon the programme was miscellaneous. At the evening concert an orchestra conducted by Mr. Julian H. Clifford played his father's tone-poem, *Lights Out*. Mr. Colombatti was the soloist in Schumann's Pianoforte Concerto, and Mr. Hiawatha Coleridge-Taylor conducted four movements from the *Othello Suite*.

HULL.—Dr. Coward's Vocal Society and Mr. Walter Porter's Harmonic Society have both been occupied with *The Messiah*.—Recitals have been given by Backhaus and by a group of amateurs brought together by Mr. Russell-Starr and Miss Eleanor Coward.—The Carl Rosa Company, installed for three weeks at Alexandra Theatre, lent principals to the Hull Musical Union on December 30.

ILKLEY.—With Mr. A. T. Akeroyd as conductor, the Ilkley Vocal Society sang *Hiawatha's Wedding-Feast* on December 18.—At Ben Rhydding, on December 14, the Ghent Quartet from Leeds played chamber music by Haydn, Mozart, and Debussy.

LEEDS.—At the Industrial Theatre, Hunslet, on December 14, the Leeds Symphony Society gave an orchestral programme directed by Mr. Harold Mason.—Rossini's *Stabat Mater* (English adaptation) was sung on December 17 at Headingley Wesleyan Church.—The annual renderings of *The Messiah*, in the Town Hall, were given on December 18 by Leeds Choral Union (conducted by Dr. Coward), and on December 20 by Leeds Philharmonic Society under Dr. E. C. Bairstow. Both were exceedingly fine performances.—On January 7, the Oak Road Congregational Choir, under Mr. H. Atha, gave selections from *The Messiah* in Armley Gaol before four hundred prisoners.—At Leeds Parish Church Choir concert, on January 9, Bach's Clavier double Concerto in C major was played on two pianofortes by Dr. A. C. Tysoe and Mr. Herbert Bardgett. Stanford's *Revenge* and a miscellaneous programme followed.

—Mr. Eugene Goossens conducted César Franck's Symphony, Stravinsky's *L'Oiseau de Feu*, and the first performance at Leeds of Turina's *Procession del Rocío* at the Saturday Orchestral Concert on January 13.—On January 10, Mr. Bensley Ghent's String Quartet gave the first of five chamber concerts, in Belgrave Lecture Hall.

LIVERPOOL.—The luncheon hour recital in Rushworth Hall on January 8 was given by the Edith Robinson String Quartet, who played Schumann's Quartet in A, the *Giga* Quartet of Tancéev, and a *Fantasy* Quartet by Ernest Walker.—Mr. Joseph Greene gave a pianoforte recital at the Crane Hall afternoon series on January 10. Mr. Henry Wilkinson played 'cello music, and Miss Ethel Penhall sang.—Mr. John Tobin lectured at Blundellsands on January 11 on 'Chamber Music,' and illustrations played included a Concerto by Delius, Frank Bridge's 'Cello Sonata, the Violin Sonata of Eugene Goossens, and John Ireland's Fantasy Trio, the performers being Mr. Tobin, Mr. Walter Halton, and Mr. J. G. Matthews.

LLANDUDNO.—On December 20 the Llandudno Season Extension Choral Society sang *The Creation* at the Pier Pavilion, and on January 7 the Society gave *Jesu, Priceless Treasure*. The Winter Gardens Orchestra accompanied, and Dr. Caradog Roberts conducted.

NOTTINGHAM.—At an orchestral concert organized by Mr. A. Vernon Felton on January 9, Mr. Wilfred J. Helmsley conducted *Finlandia*, the *Siegfried Idyll*, and Mendelssohn's G minor Pianoforte Concerto, the soloist being Mr. Felton.

OXFORD.—The Bach Choir closed its year with a concert of Christmas music, which was sung under Sir Hugh Allen's direction. It included Bach's *Sleepers, wake!*; an anthem, *Dominus illuminatio mea*, for female voices, by Maurice Besly; and Vaughan Williams's *Fantasia* on old Christmas Carols.—At a recent concert the Eglesfield Musical Society, accompanied by two pianofortes, three trumpets, and a double-bass, sang Vaughan Williams's *Towards the Unknown Region*, Eugene Goossens's *Silence*, and Maurice Besly's *Sleep and Freights*. Mr. Besly conducted, and Mr. S. J. Ching, president of the Society, played the Variations by Brahms on a Theme by Handel.

PENZANCE.—The Choral Society performed *St. Paul* on December 15. Mr. Hugh Bramwell conducted, and choir and orchestra numbered a hundred and forty.

PORTISHEAD.—At the first concert of its fourth season the Choral Society performed *Hiawatha's Wedding-Feast* and Stanford's *The Revenge* on December 20. Mr. Alex Ransom conducted.

PORTSMOUTH.—On December 10 the band of H.M. Lifeguards played Gustav Holst's second Suite for military band and Liszt's second Hungarian Rhapsody.—The Philharmonic Society performed Verdi's *Requiem* on December 14, conducted by Mr. Hugh Burry.

ROCHESTER.—In December *The Dream of Gerontius* was performed by Rochester Choral Society and the London Symphony Orchestra, conducted by Mr. Hylton Stewart. This was the first concert of the Society this season, and its second performance of the work, the first having been given in 1914. The programme opened with the first movement of Franck's Symphony. In the choral work the semi-chorus was sung by a section of the Maidstone Choral Union, and the solo singers were Mr. Steuart Wilson, Miss Lilian Berger, and Mr. Clive Carey.

SCARBOROUGH.—A programme of Christmas music was given on December 19 at the Spa by the Scarborough Philharmonic Society, conducted by Dr. Ely.—Two successful performances of Hubert Bath's *Wedding of Shon Maclean* were given during New Year's week by the Hackness Choral Society. This organization has for the last two years won the Challenge Cup at the Eskdale Tournament of Song.

SHEFFIELD.—The outcome of a successful amateur performance of *Lohengrin* by the Sheffield Grand Opera Society was an offer to two members of the cast (Mr. F. Brindley and Miss Gertrude Gilpin) to play Telramund and Ortrud for the Carl Rosa Company. Mr. Brindley was able to accept.—December brought M. Fouishnov, Miss Olga Haley, and Mr. Eric Marshall in a 'Celebrity' list, Madame Suggia and the 'English Singers' to a Sheffield Subscription Concert.—Of many *Messiah* performances that of Dr. Coward's Musical Union was the most notable.—Rotherham Choral Society gave *St. Paul*, Mr. Granville Naylor conducting.

TREORCHY.—A Choral Festival was held at Noddfa on December 25 and 26 by the Treorchy Choral Society, under the direction of Mr. J. T. Jones. The works performed were *The Rose of Sharon*, Verdi's *Requiem*, and *Eljah*—a great undertaking which the choir performed with credit.

WESTON-SUPER-MARE.—Three performances of Rutland Boughton's music-drama, *Bethlehem*, were given in the Town Hall, beginning on December 6, by the Glastonbury Festival Players.

WORCESTER.—Bach's *Christmas Oratorio* was drawn on to a considerable extent for a Christmas concert. In the age-worn College Hall the red cassocked singers lent an appropriate atmosphere, while the colour effect was pleasing to the eye. Carols predominated, some in arrangements by Sir Ivor Atkins made for the occasion, and his own charming *Virgin's Lullaby* also had a place. The Worcester Orchestral Society provided the accompaniments.

YORK.—At St. William's College, on December 18, a gramophone recital was given, of records from Sir Henry Walford Davies's lecture-demonstrations to teachers. The recital was promoted by the local British Music Society, and included reproductions of harpsichord music, songs, madrigals, and a Palestrina Mass sung by the Westminster Cathedral Choir.—Before the York Rotary Club, on January 7, Mr. W. Tuke Robson (Huddersfield) lectured on 'The Story of English Song,' and gave vocal illustrations.—York Minster was crowded on Boxing-Day for *The Messiah*, sung by a choir of two hundred and fifty (including a hundred and twenty singers from the Leeds Philharmonic) and full orchestra, conducted by Dr. E. C. Baintow.

The current *Music and Letters* leads off with two articles of great interest to chamber musicians—'Of Quartet Playing,' by Adolfo Betti (Flonzaley Quartet) and 'The History of the Viola in Quartet Writing,' by Rebecca Clarke. The Editor writes lightly, yet not without lightness, on 'The Minor Chord.' Other excellent articles are by Alexander Brent-Smith ('The Workmanship of Mendelssohn'), and a symposium on opera, by Hubert J. Foss, Nicholas Gatty, Clive Carey, and Rosa Newmarch.

IRELAND

Messiah concerts at Dublin, Belfast, Lisburn, Waterford, and other towns testify to the strength of tradition, even in Ireland.

On January 8, under the auspices of the Royal Dublin Society, Miss Dina Copeman gave a pianoforte recital, and displayed rare power as an executant, though at times her interpretation was unsatisfying.

Naturally, the chief musical event of the New Year at Dublin was the rich treat afforded by John McCormack's two concerts, in aid of the Mater Hospital and the St. Vincent de Paul Society, on January 16 and 18. These concerts were in fulfilment of a promise made last year, and McCormack, with characteristic generosity, gave every penny of the proceeds without any deduction whatever to these two deserving charities.

Walter McNally, who shared the triumphs of Margaret Sheridan at Milan, gave a concert at the Theatre Royal, Dublin, on January 14, at which the chief attractions were Giuseppe Barsotti (tenor), Celso Diaz (violin), Dina Copeman (solo pianoforte), Louis Destree, Eileen Hayden, Norrie Finn, and Harry O'Donovan.

The Municipal Elections at Belfast completely swamped several projected concerts in that city.

LEEDS MUSICAL FESTIVAL

(FROM A CORRESPONDENT)

When most musical ventures are fraught with financial risk it is gratifying to record that the Leeds Festival of October last has resulted in a surplus of £653 8s. 8d., of which £500 is devoted to medical charities.

Though a revival after nine years' lapse, the 1922 Festival compares favourably with the pre-war one of 1913. But for the addition of the Entertainment Tax the prices of tickets were the same as last time, except for a slightly reduced charge for admission to rehearsals. What an incubus the Entertainment Tax is to musical enterprise is shown by the fact that it amounted to no less than £1,137 2s. 9d. Vet, excluding interest on the reserve fund, the receipts were £8,225 8s. 10d., as against £7,708 13s. 5d. on the former occasion.

Despite the great increase in the cost of concert organization, the net expenditure of £8,310 14s. 11d. was £56 4s. 10d. less than that of before the war. It is generally agreed that this did not result in any lowering of standard; indeed the artistic success of October's function was indubitable. The policy of eclectic programmes with a good sprinkling of modern orchestral works was endorsed by an increase of £287 9s. in the proceeds of tickets. In social status the Festival gained by the patronage of Royalty. It may be objected that the concerts produced little original composition, but the problem was to get the Festival once more on a sound footing. Economy with little loss of attractiveness was secured by the inclusion of several works, new to Leeds or at least novel, which were already part of the regular repertoire of the London Symphony Orchestra, consequently rehearsal expenses were reduced. Broadly, the artistic and pecuniary results of the event seem to show that the Musical Festival is by no means played out, and arrangements are already sanctioned for the next one, in 1925.

PRESTON CHORAL SOCIETY

(FROM A CORRESPONDENT)

There are so few opportunities in Lancashire for hearing Bach's *Christmas Oratorio* that a journey to Preston on Boxing-Day was worth while. Here the Choral Society (now conducted by Dr. F. H. Wood), with over a century of history behind it, had never before ventured on this music for its customary Boxing-Day concert. Whatever else may be thought of the performance, the playing of the thirty Hallé Orchestra men calls for the greatest praise, especially in the numerous obblighi for woodwind; the trumpeter also (Mr. A. Harris) triumphed famously, notably in the great chorus of the Festival of Epiphany at the beginning of Part 6. For the purposes of really effective interpretation the chorus was too unbalanced; a dozen or so tenors,

however valiant, and fewer than thirty basses were no match for approximately a hundred and fifty women's voices, but the tone in all parts was free from impurity, and the choir sang with abundant verve throughout, and in the reflective passages with just expression. The freely-used organ increased the tonal mass, but at the cost of diminished rhythmic vitality. The solo singing of Miss Florence Mellors and Messrs. John Collett and Topliss Green was competent in many ways, but never made so sure an approach to the genius of the music as did Miss Muriel Brunskill in the contralto solos; she is clearly one of the elect as a Bach singer. 'Cutting such works is ever an unenviable and always an unsatisfactory business, but surely at the close of Part 2, after the bass recitative has called upon mortals to join with the angelicals 'in songs of praise for the joys this day doth bring,' to leave such an appeal in suspense and without the response of the concluding choral was the height of incongruity. There was nothing of a lukewarm nature in the Preston audience's reception of the work of Dr. Wood and his colleagues.

BRITISH MUSIC IN SERBIA

An orchestral concert consisting entirely of modern British music was conducted by Mr. Thomas F. Dunhill at the Opera House at Belgrade, on December 28. British music of importance had never before been played in Serbia, and so great was the interest evinced that every seat in the house was sold within a few hours of the opening of the box-office. The programme consisted of:

Vaughan Williams	Overture, <i>The Wasps</i>
Elgar	<i>Enigma</i> Variations
Elgar and Dunhill	Violin Solos, played by Bratza
Balfour Gardiner <i>Shepherd Fennel's Dance</i>
Dunhill	New Symphony in A minor (First performance.)

SOME PRESS COMMENTS [TRANSLATED]

Pravda (Belgrade, December 30).—We have been agreeably surprised by the British music. We have discovered in it a charm of temperament never dreamt of, rhythm and colour, and a very pleasant and new musical idiom.

Politika (Belgrade, December 29). (Special article by Miloye Miloyevitch, eminent Serbian composer and writer on music.)—In spite of the fact that it was not at all advertised, the house was sold out immediately the concert was announced, for everybody wanted to hear English music. And what a surprise it was for those who did not know it at all! This music of spirit from the pens of Elgar, Williams, Gardiner, and Dunhill—who are in the first rank in England—ought to hold a permanent place in European concerts. They are masters of their business, whose thought, enthusiasm, and moderate temperament create works of great value, which are varied and strong in form.

Of Elgar's Variations.—It is a work of high value and beautiful style. Pseudo-classic in expression, it is remarkable for the disposition of light and shade, full of brilliancy, very rich in tone-reliefs, and highly complex.

Of the Symphony.—The principal work on the programme was Mr. Dunhill's Symphony. Whilst it is in the direct line of succession, which leads from Beethoven through Bruckner, Brahms, and Mahler, this Symphony is yet a free and modern exemplification of the sonata-like style which is the standard for symphonic composition. Mr. Dunhill has constructed characteristic themes which are very suitable for development, and employs plenty of contrasts. There is not only breadth but rhythmic *finesse*. The work had enormous success, which was due not only to Mr. Dunhill as composer but as conductor. Leading his players with quiet and moderate but persuasive gesture, this *chef d'orchestre* revealed a skill and a fund of experience that enabled him to hold the complete ensemble in his hands. Only such a conductor could accomplish as much in three rehearsals with so difficult a programme of music unfamiliar to the players.

Of The Wasps.—The impressionistic Overture to Aristophanes's comedy, *The Wasps*, by R. Vaughan Williams, who is slightly influenced by Maurice Ravel, is full of life and descriptive power, which under the baton of Mr. Dunhill became fluent and alive.

Vrema (Belgrade, December 29).—Through Mr. Dunhill were felt last night new expressions of English spirituality, especially in the most interesting and, to our ears, unusual sounding *Variations* by Elgar. The descriptive power of these is masterly. It is English national music free from the old influences. The *Variations* were warmly greeted by the whole audience. Curious, for us, was the *Shepherd Fennel's Dance* of Balfour Gardiner, which represents the merry festivities of rural life in England. We felt how far off we are from this restrained English joy.

Musical Notes from Abroad

AMSTERDAM

After many years of absence we renewed acquaintance with the Spanish violinist Joan Manén. He appeared in a solo recital, and on December 14 was the soloist of the Symphony Concert, playing Bruch's rather antiquated *Scottish Fantasia* and his own *Variations on a Theme by Tartini*. The orchestral items were Tchaikovsky's *Serenade*, Op. 48, and Mendelssohn's *Italian* Symphony, which, thanks to Mengelberg's delightful reading, proved to have lost nothing of its freshness. In the subsequent concert Mlle. Simone Hersent, from Paris, made a splendid début with Lalo's *Symphonie Espagnole*. The soloist of the concert on December 21 was Madame Birgit Engell, who again captivated her audience by her fine interpretations of songs with orchestral accompaniment by Mahler and Strauss. On this occasion we heard a new composition by the American composer, Rubin Goldmark (a nephew of the composer of the *Queen of Sheba*). His work, entitled *Requiem*, for orchestra, proved to be an extremely laboured, lengthy, and generally unsatisfactory piece, that met with only a cool reception. Franz Schreker's *Chamber* Symphony was also in the programme, and its repetition did not bring much conviction of this composer's alleged superiority among present-day composers. At the concert on December 26 Corelli's famous *Concerto Grosso* and Bach's B minor Suite were two items which the hearer is always glad to be able to enjoy. On this occasion the excellent Parisian violoncellist, M. Gérard Hekking, gave a masterly reading of Schumann's seldom-heard Violoncello Concerto. Mengelberg having unfortunately to undergo an operation, this concert was conducted by M. Dopfer, who also directed the concert on January 4, when the scheme comprised Berlioz's Overture *Carnaval Romain*, Goudoever's Suite for violoncello and orchestra (the youthful composer himself sustaining the solo part), Strauss's *Don Juan*, and Saint-Saëns's B minor Concerto, played in superior style by M. Zimmermann. At the next concert Prof. Carl Fiedler gave a fine reading of Brahms's fourth Symphony. The concert on January 11—this being the last symphony concert conducted by Mengelberg prior to his departure for America—included a repetition of C. R. Mengelberg's *Symphonic Elegy* and Mahler's fourth Symphony. The vocalist of the evening was Mlle. Mia Peltenburg, who is winning for herself an assured position.

The first of the subscription concerts given by Madame Berthe Seroen and M. E. Cornelis, on January 6, proved to be remarkably successful in every way. The same may be said of the first chamber concert of the Concertgebouw Sextet, the players being heard in a Chamber Sonata by Handel, a *Scherzo* by Dopfer, Beethoven's Trio, Op. 11, in the original version (with clarinet), and as an interesting novelty for Amsterdam, Josef Holbrooke's Sextet, Op. 33, for pianoforte and wood-wind, which gained a cordial reception.

W. HARMANS.

GERMANY

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

This Society, founded last year after the Salzburg Festival, gave two orchestral concerts at the Berlin Philharmonic, which may be considered to be the beginning of a new era in the artistic relations between Germany and the rest of Europe. The first, with Ernest Ansermet as conductor, became an outstanding event by the performance of Stravinsky's *Sacre du Printemps*, which produced extraordinary excitement among the audience that filled the hall. The second concert was noteworthy by reason of the fact that it enabled the Berlin public to become acquainted for the first time with the works of the young British composers, and certainly it will not be the last time.

Eugène Goossens, as conductor and composer, won the warm sympathies of an audience which began to realise that British music production, although very young, is going to have a stamp of its own: Goossens's tone-poem *The Eternal Rhythm*, a striking example of his growing individuality; Gustav Holst's *The Planets*, an arresting example of programme music as seen through an English temperament, did great credit to British art, which by the skill of the young conductor was presented in the most favourable light.

PAUL HINDEMITH AS OPERA COMPOSER

The name of Paul Hindemith is very familiar to those who had the chance of hearing his String Quartet at the Salzburg Festival. This work proved to be attractive in the highest degree by the absence of what may be called modern dogmatism. The spirit of youth expressed by it in the most natural way was confirmed by a one-Act opera performed at Dresden, under the direction of Fritz Busch, the young and strenuous conductor of the Dresden State Opera. Its title *Murderer! Woman's Hope*, sounds brutal, but the music is much more amiable than would be imagined in a work with such a name. Hindemith, though enormously gifted, promises more than perhaps he will be able to fulfil. He is not at all ashamed to confess the great influence that Richard Strauss has exercised on him in *Salome* and *Electra*, but nevertheless he foreshadows his own path in the field of opera, a field which does not allow a young composer to be enterprising so long as the general public remains attached to real melody in the old meaning of the word. Fritz Busch conducted the work in a manner befitting an ardent friend and advocate of the composer.

PHILIPP JARNACH, POLYPHONIST

Philipp Jarnach, a Spaniard born at Paris, belonging to the German school of composers but well known as an independent spirit, has a strong predilection both for the peculiar style of chamber music and for the necessity for a new *Melos*, which has been effectively carried out in a number of his fine songs. His Sonata for solo violin excels by the concentration of style characteristic of the modern school, but is of course very contrary to the feelings of the general public, including that part of it already accustomed to modern music. This work denies the instrument any sweetness, but by reason of its serious character never fails to win the sympathies of connoisseurs.

BAVARIA AND RHENAVIA

In Germany, as in every other country, there are many who oppose all that is new in music. Great differences in the character of musical life exist in the various towns, and usually the more different its tendencies the more interesting is the development of German music. Take, for example, Munich. Once a city where musical progress would find sympathy more quickly than anywhere else, it has now become the stronghold of reaction against modernism. Last year when the English conductor Dr. Adrian C. Boult appeared there, he brought to the notice of the public some works by British composers, but this year he felt compelled to perform a classical programme in which Brahms had an important part. This reactionary spirit of Munich is to

a certain degree opposed at Nürnberg where, with all respect due to tradition, new works are more readily accepted. The pianist Walter Gieseking, for instance, one of the great apostles of the best modern music, was warmly received by Nürnberg.

At Cologne musical life is much more active than at either of the cities just mentioned, because Otto Klemperer and Hermann Abendroth do their best for the cause of new music. A new opera, *Katja Kabanowa*, by the Czechoslovakian composer Leo Janáček, was recently performed there, as well as the orchestral suite *The Seasons*, by Hermann Unger, in which his talent for fine instrumental colouring is revealed. Unger was a pupil of Reger. Besides these new works, Cologne is soon to see the première of Schreker's new opera, *Irrelohe*.

A NEW TE DEUM

The present psychological state of Germany is favourable for the production of ecclesiastical works. The same tendency towards mysticism which leads the German public to Bruckner, has given birth to a new work by Walter Braunfels in the form of a Te Deum. Among German composers Braunfels more than any other gives the human voice fullest liberty while not neglecting the instrumental part. His musical education was acquired in the spirit of Munich, and he reveals all the post-Wagnerian splendour and perfection. If Braunfels is not one of the most modern composers, certainly he is one of the most influential and is always true to himself.

SOME PLAYERS AND SINGERS

Foreign artists cannot, of course, earn any money in Germany under existing economic conditions, but they can earn a reputation. Of this privilege they make as much use as possible. Innumerable concerts by foreign artists are every night given in our halls. Among those which deserve special mention was the appearance of the Budapest String Quartet. This combination of four very young Hungarians is not to be confounded with other string quartets of the same nationality. They may be termed the true heirs of the Bohemian String Quartet, and some of the most perfect chamber music ever heard was given at their two concerts here. Their playing is emotional in the best sense, and they have a rare control over the resources of their art which never fails to awaken loud enthusiasm.

Among the soloists, there is a young violinist, Jenny Skolnik, who by the energy of her bow, her technical finish, and by her musical sentiment has become one of the favourite artists. She revealed all her excellent qualities recently when she played the Concerto of the Swedish composer, Kurt Atterberg under his personal direction. Then, too, there is the baritone Alexander Kipnis, who possesses a powerful voice. He is surely at the beginning of a great career.

ADOLF WEISSMANN.

NEW YORK

Rumour says that the subscribers of the various orchestras write to the conductors demanding new compositions. If rumour is truthful, one conductor shows his complete indifference to these requests, for Leopold Stokowski sometimes gives three concerts in succession to the same audience without a novelty in any of the programmes. Perhaps the Philadelphia conductor thinks he can afford to be independent in this way, as he always plays to sold-out houses. Maybe it was pressure from the listeners who reflect the restless spirit of the times that induced M. Monteux to produce Honegger's *Horace Victorious* at a recent concert of the Boston Symphony Orchestra. Perhaps, again, the able French conductor really thought the composition was worth producing, and, perhaps (once more) he thought he would serve up such a dose of ultra-modern music that he would not be asked for any more at present. Certainly the work met with a cool reception. Arthur Honegger, one of the famous Paris 'Six,' is said by his admirers to be 'immensely talented.' *Horace Victorious* was written as a ballet for the stage. It was first given at Geneva, a little over a year ago,

and repeated at Lausanne, Paris, and London in less than six weeks. The story is an old legend, and the composer used a translation of Livy published in 1686. Although he spreads the incidents over eight episodes, and the combat between the three Horatii and the three Curiatii is supposed to take place in the fifth, no one could possibly mistake any part of the composition for a love feast. The illustration of mortal combat of the six men is fairly outdone by the combat between the various instruments as to which shall shriek the loudest, groan the heaviest, or wail in the most fiendish dissonances. From one point of view the work is clever, but why call such sounds music? There isn't a bar of music in the whole composition, and up to date no one has been heard to express the slightest wish to listen to it the second time, or even to see it given as a ballet, for which scenery and costumes have been designed by the late G. P. Fauconnet.

Exactly opposite feelings were aroused by listening to a ballet pantomime by Blair Fairchild, called *Dame Libellule* (Lady Dragon-fly). Lady Dragon-fly is a flirt of the most heartless kind. On a warm summer afternoon she skims over the surface of a pond, dancing, and entrancing a toad, a beetle, a snail, and a lizard, all basking in the sun. She coquettes with one after another, and the discarded ones fight each other till death. It is a gorgeous butterfly that finally appears and wins the love of the merciless flirt, and disappears with her. All this is told in a charming and dainty manner by the composer, who, though born an American, has lived for twenty years at Paris, with the result that his idiom is distinctly French. One longs to see it given as a ballet, and to hear the fascinating music with a pictorial setting. It would be pleasant to claim Mr. Fairchild as an American composer, but not at all fair from this example of his work.

The Apocalypse, a 'dramatic oratorio' composed by Paolo Gallico, which upwards of a year ago won a five thousand dollar prize offered by the National Federation of Music Clubs, had its first New York hearing at a recent concert of the Oratorio Society. Mr. Gallico, born in Italy, has so long made his home here that he is a good deal of an American, but this composition shows neither Italian nor American influences. It is rather a mixture of German and modern French schools, without marked individuality. The three parts are called 'Armageddon,' 'Babylon,' and the 'Millennium.' The text, by Pauline MacArthur and Paul Roche, is made up from selections from the Bible, apparently chosen without regard to their suitability for musical treatment. There is much good workmanship in the composition, but it is too monotonous to arouse enthusiasm. Seven soloists are called for, and the choir—under the new conductor of last season, Mr. Albert Stoessel—gave a creditable interpretation that proved the value of his leadership, the singing being better than that heard for a long time.

Mr. Kurt Schindler, with his *Schola Cantorum*, gave a Christmas concert that presented material called in many fields. Of the fifteen numbers in the programme, more than half were novelties for New York listeners. There were two old Italian Christmas hymns; three old French Christmas songs; three Catalan songs; Russian children's folk-tunes, an anthem by Rachmaninov, and Basque folk-tunes arranged by Mr. Schindler. In some of the numbers boys' voices assisted the choir, and all the songs were sung in their original language, Latin, French, Catalan, Russian, and Basque. Mr. Schindler called attention to the fact that one of the Catalan songs was a good example of the 'migrating folk-song,' the melody being sung in at least four other countries.

In the recital field we are indebted to Mr. Ernest Hutcheson for his series of the five great masters of pianoforte music (Bach, Beethoven, Schumann, Chopin, and Liszt), each afternoon being devoted to one composer; also to Mesdames Gerhardt and Frieda Hempel.

The most remarkable of the new singers heard at the Metropolitan this year is Miss Elizabeth Rethberg, a young girl from Germany, who had no advance press-agent. The freshness and beauty of her voice, and its wide range and abundant power, were a great surprise to her audience when she made her début in *Aida*. If she was not quite so successful as Sieglinde, this may be simply that she was not fully at her ease, as she had sung the rôle only once

before. Miss Rethberg is a great acquisition to the ranks of the Metropolitan, and if prophecy is of any use, she should have a great future before her. The second important revival of Mr. Gatti's season was Rossini's *William Tell*, superbly staged and finely sung by a strong cast, which included Rosa Ponselle and Giovanni Martinelli.

M. H. FLINT.

ROME

With the production of *Siegfried* under Otto Klemperer's direction at the Costanzi on St. Stephen's Day, the musical season has regained its normal activity, and everything points to its success. The *Siegfried* production was magnificent in all respects, and those who complained at the adoption of a foreign work for the inauguration of the season at the principal theatre of the capital, had an adequate reply from the pen of Signor Belli. The masterly critic of the *Corriere* pointed out that not only is Wagner universal, with no customs-barrier on his works, but also that a Wagner opera must necessarily be placed at the beginning of a programme on account of the immense labour of preparation and rehearsal entailed, which can be efficiently dealt with only when the theatre is as yet closed.

The Amici della Musica Society, ever in the forefront for genial initiative, inaugurated its season on December 9 with a commemoration of César Franck. A short discourse was delivered by Maestro Gasco, and the Society's players performed the Quartet and the Quintet.

Under its new direction, the Sala Bach has had a month of exceptionally brilliant activity. One of the most interesting concerts for English residents was that given on December 13 by Miss May Mukle, who passed through Rome en route for India. During her few hours' stay in the capital she was heard in a programme that included Grieg's Sonata in A minor and four English pieces.

Other concerts of exceptional interest have been that of Marco Enrico Bossi, the famous organist; of the violinist Karl Flesch; and of another celebrity, the Polish pianist Albert Tadlevski.

The latest of the concert-halls to open its doors has been the Sala Sgambati, the historic home of the Royal Roman Philharmonic Academy, which enters upon the hundred and second year of its existence under the masterly direction of Alexander Bustini, who has done much in late years to bring the Academy up to its present high level. The inaugural concert took place on Christmas Eve. Devoted to Christmas music, with the title of 'Tempore Nativitatis Christi,' and conducted by Alberto Cametti, the well-known 'maestro' of St. Luigi dei Francesi, the programme included Palestrina's Motet for six voices, *O Magnum Mysterium*, excerpts from Bach's *Tempore Nativitatis Christi*, Liszt's *Christus*, some Messiahs choruses, and Berlioz's Overture *The Flight into Egypt*.

At the Augusteum the season opened with Verdi's *Requiem Mass*, which had not been heard at Rome since 1913. It was repeated four times, and had a magnificent success.

It is also worthy of note that at the time of writing the Parisian Quartet Capet is visiting Rome, and is performing the entire series of Beethoven's Quartets at Santa Cecilia.

LEONARD PEYTON.

VIENNA

CZECH 'PEACEFUL PENETRATION'

No more forcible demonstration is afforded of the tremendous revision which the European map has undergone, both politically and artistically, than the recent invasion by Czech artists of the Austrian capital. Prior to the 1918 revolution, when our Czecho-Slovak neighbours were still subjects of the Austro-Hungarian Empire, their national musical idiom was comparatively obscured, and all but suppressed, by the governing ascendancy of the Teuton element. Now, judging by the quality of the works offered by Czech musical bodies who have lately visited Vienna, the Czecho-Slovaks have achieved a national musical culture which is indeed astonishing. It was with a certain resignation that we became aware of the fact that, apart

from its Philharmonic Orchestra, Vienna boasted no organization to rival the superb playing of the Prague Philharmonic Orchestra, under Vaclav Talich, which recently paid us an all too short visit. The two concerts that were given formed part of the Vienna-Prague Exchange Concert scheme, which provides also for a number of concerts at Prague by the Vienna Symphony Orchestra in February, under the direction of Franz Schalk. Frankness compels the statement that this is hardly a fair deal for the Vienna Symphony Orchestra, which is decidedly second-rate and hardly suited to convey a correct idea of Vienna's orchestral status. On the other hand, the Vienna programmes of the Prague Orchestra, which laid particular stress on presenting exclusively Czech music, hardly permitted of any judgment of the players' capacity for the classics, and a definite pronouncement on their qualities should be withheld pending an opportunity for hearing them play Beethoven or Brahms. There can be no doubt, however, of their powers when interpreting the music of their compatriots, e.g., Smetana and Josef Suk. The big Symphony of the last-named, entitled *Asrael*, a serious and scholarly work dedicated to the memory of the composer's wife and her father, Anton Dvorák, formed the programme of the second concert. The distinguishing quality common to the conductor, M. Talich, and to every member of the Orchestra, is one of abandon and enthusiasm, and a temperament which is a racial inheritance. All this holds true to an even greater degree of the Bohemian String Quartet, of which Suk is a prominent member. The fame of this Quartet is of long standing, and even in its present reorganized form the artists live up to the standard of excellence that has become traditional. Most important among the works presented was the new String Quartet, Op. 35, by Vítězslav Novák, a composition of moderately modern character and not entirely free from German influence.

Oscar Nedbal, Furtwängler's predecessor with the Vienna Tonkünstler Orchestra and now a prominent figure in Rumanian musical affairs, has returned to Vienna after a long absence. He displayed the same old 'athletic' methods of conducting, but also the same sound musicianship. Selections from his own comic opera *Peasant Jacob*—a work strongly influenced by Puccini and even more by memories from Nedbal's own operettas—and an *Overture to a Marionette Play* by Jaromir Weinberger, were the novelties of his programmes. The last-named piece, written by the Czech composer at the age of seventeen, is a wittier and more clever counterpart to Korngold's ballet, *The Snowman*, with which it is contemporary.

NOVELTIES

Recently we have heard a number of new compositions belonging to the Korngold species of music, but it may justly be doubted whether Korngold is one of the composers of whom we may anticipate a lasting and real influence upon the present musical generation. Himself a composite of the elements predominant in Strauss and Puccini, he belongs to the family of younger composers who prefer to appeal to the ear rather than to the mind. This characteristic is true of the *Marionette* music mentioned above (although the Weinberger work is more piquant than Korngold's ballet) and, to an even greater degree, of the *Children's Songs* by Wilhelm Grosz, the young Viennese, which were brought to a first hearing, the composer conducting, by Stella Eisner. These songs, for all their craftsmanship, yet contain a certain flippancy, a quality that is disclosed, on re-hearing, by the works of Paul Hindemith, who created somewhat of a sensation with his String Quartet, Op. 16, at the Salzburg Chamber Music Festival. What was then acclaimed as a triumph of melody over atonalism, induced only an amazed disappointment when the Hindemith circle gave us a second opportunity for judging the work at a recent Vienna concert. This feeling became more pronounced when we heard Hindemith's Violoncello Sonata, Op. 11, a work brought forward by his brother, Rudolf—himself first 'cellist of the Vienna Philharmonic Orchestra—who played it in collaboration with Stella Wang. The Hindemith manner, not to say mannerism, is dazzling at first sight, but it does not wear well; there is about this music plenty of dash, but

little substance. Hindemith's latest work, a String Quartet, Op. 22, heard here in a private production, is considerably less superficial than the more familiar Op. 16.

Chamber music novelties have recently been particularly numerous. Mary Dickenson-Auner, the Irish violinist resident here, who introduced Béla Bartók's now famous Violin Sonata last year, gave a concert entirely of novelties. Included in her programme were Four Canons of her own composition which afforded evidence of a thorough mastery of counterpoint, in Reger's style, and a Handel Passacaglia freely paraphrased by Halvorsen. Szymanowski's *Mythes*, reminiscent of Ravel, were interesting by virtue of the novel flageolet effects employed (they are in the nature of the quarter-tone system), but the most important work of the evening was the new *Duo*, hitherto unperformed, by Zoltán Kodály. It is for violin and violoncello, without accompaniment, and, like the previous works of this composer, commands attention by straightforwardness and virility as well as by forceful national colour. Heinrich Knödt, a Vienna composer who has recently joined the atonal school, was represented in the programme of the Fitzner Quartet with an earlier Violin Sonata which moves on more conventional lines and is particularly happy in its first movement.

The Chamber Orchestra Concerts inaugurated by Rudolf Nilius, with the assistance of an orchestra formed of Philharmonic players, have been resumed with a performance of Schönberg's *Chamber Symphony* which evoked the same protest on the part of some conservative hearers that it has met with on previous occasions. A *Christmas Music* for orchestra and soprano by Hans Ewald Heller, enlisting the services of a talented young English singer, Miss Marjorie Perkins, received its first performance on this occasion. Its success was chiefly due to its unaffected melodiousness.

Leo Sirota, the Polish pianist, gave a rather belated première of the effective Pianoforte Concerto, Op. 1, by Rachmaninov, which has recently undergone alteration. Paul de Conne, a Russian pianist long connected with Viennese musical affairs, offered, as a novelty, the Concerto in B flat by Serge Bortkiewicz, which derives from the French school and is half-way between César Franck and Debussy. The new *Eroica* Sonata by Vítězslav Novák, a grateful and noble composition, was presented for the first time by Helene Stein-Koch, a splendid new pianist, and a distinctly 'Regerian' Pianoforte Sonata in C minor by Adolf Busch, the favourite violinist, was the novelty in the programme of Rudolf Serkin, a former child-prodigy and now one of the most serious among our younger pianists.

Of violinists, the greatest success this month fell to Francis E. Aranyi, a Hungarian, whose tone is remarkably big and full, and who, despite a pitifully poor orchestral accompaniment, impressed with Sibelius's heretofore unknown and rather dry D minor Concerto. An interesting incident connected with Aranyi's visit was the first Vienna performance, before a circle of musical professionals, of the new Violin Sonata by Paul A. Pisk, an immensely difficult but highly individual composition which ought to have a public hearing here and elsewhere.

A singular personality among the German concert-givers is Ludwig Willner, who, after a long and varied career as an operatic and Lieder singer, and even as a conductor, has again returned to recitation. Byron's *Manfred*, with Schumann's somewhat insignificant incidental music, is one of his most popularly admired feats. The performance was under the conductorship of Paul von Klenau, who made the most of its limited musical possibilities. Klenau has recently directed a performance of Haydn's *Creation* which, particularly as regards the choral part of the production, ranks among the most brilliant efforts heard here in a decade.

The evenings of the Ellen Tels Ballet are deserving of mention. The work of this company of Russian refugees is admirable in its simplicity and plasticity, and is, happily, as free from antiquated tip-toe coloratura as it is from freakishness. A sensation has been caused also by the dance conceptions of Anita Berber. These are morbid and *risqué* to an unprecedented degree, and attracted the masses and the critical alike.

OPERATIC EVENTS

The Vienna Volksoper is just now preparing the première of Josef Holbrooke's opera *The Children of Don* as a preliminary for that Company's forthcoming tour of England. The Holbrooke opera, as well as the proposed English season, have proved a stumbling-block for Gruder Guntram, Weingartner's co-director at the Volksoper, who had closed contracts for this tour during Weingartner's absence in South America. On his return Weingartner, dissatisfied with Guntram's arrangements, ejected him from his post, and for a moment the English scheme seemed endangered. The difficulty is now overcome, and if the threatened breakdown of the Volksoper can be averted, the English tour will materialise after all.

At the Staatsoper, also, attendance has been very poor, in spite of greatly reduced prices, and a crisis seems imminent. For the moment the Government intends greatly to reduce the personnel, both of officials and singers, in order to ease a deficit which is now approximately forty million crowns a night.

PAUL BECHERT.

PARIS

Polyphème, by Jean Cras, a lyric play in four Acts on Albert Samain's well-known poem, has been produced at the Opéra-Comique. This composer was hitherto known by a small number of minor works, all of which evinced sensitiveness and taste as well as skill. The same qualities are manifest in his *Polyphème*. Indeed, it may be said that he did all that could be done with this curiously transformed and somewhat sugary version of the Polyphemus myth. Samain, probably, was never intended by nature to become a tragic poet. His conception of a Polyphemus who, conventionally remorseful because jealousy leads him very near to murdering Galatea, whom he loves, seeks atonement in self-inflicted blindness, is—to say the least of it—passing strange and unconvincing. But the composer has dealt with all the situations in a spirit of earnest conviction, which is often infectious, and colours the poet's puppets with genuine humanity. The leading parts were well impersonated by M. Vanni-Marcoux, Madame Balquerie, and Mlle. Roussel. Albert Wolff conducted.

There have been no performances of new works at the Sunday Symphony Concerts, and I was unable to hear or to get reports concerning the one orchestral novelty recently played by the Orchestre de Paris, a tone-poem *Torquemada*, by Robert Le Grand. But other concerts have provided plenty of occupation.

Paris has heard at last Stravinsky's *Symphonies d'Instruments à Vent*, splendidly performed by the Société Moderne d'Instruments à Vent, Ansermet conducting. And Paris—or at least that portion which crowded the Théâtre des Champs Elysées, indulged in no violent reaction. There was applause, but no wild demonstration of enthusiasm; there were a few hisses, but these were half-hearted and brief—nothing which could compare with the reception of the same work in London, or with that which had been meted out a few days before to Milhaud's *Études* for pianoforte and orchestra, conducted by Golschmann, with Robert Schmitz as soloist. The protests, and protests against protests, more than once covered the voices of the instruments, and while the fourth *Étude* was being played, it became impossible to hear anything of the music. As a whole these *Études* are a remorseless piece of leg-pulling—or, we may say, of dry caricature.

A. BOLD.

Obituary

We regret to record the following deaths:

ALBERT C. HUNTER, on December 28, at Richmond, Surrey, aged seventy-eight. He was one of the few surviving original members of the Royal Choral Society. An enthusiastic church chorister, he sang at St. Mary Magdalene's, Paddington, from 1876 (at which time Richard Redhead was organist) until his removal to Richmond in 1882, when he joined the choir at St. Matthias, Richmond.

He was afterwards associated with St. Alban's, Teddington. He was a member of Leslie's Choir and the Madrigal Society, and sang at the Coronations of King Edward and King George, acting as choir steward on each occasion. He had been a member of the Court of Assistants of the Worshipful Company of Musicians since 1903, serving in every office save that of Master. In his prime he was a tenor of exceptional ability.

MYLES BIRKET FOSTER, on December 18, at Bedford Park. He was a son of the well-known painter Birket Foster. Born on November 29, 1851, at St. John's Wood, he studied at the Royal Academy of Music under Sterndale Bennett, Macfarren, Sullivan, Prout, Westlake, &c. He was organist successively at St. James's, Marylebone, St. George's, Notting Hill Gate, and the Foundling Hospital, being at the last-named from 1880 to 1892, during which period he was also choirmaster at St. Alban's, Holborn, and organist at His Majesty's Theatre. He was a Fellow of the Royal Academy of Music, and of the Royal College of Organists, and examiner for Trinity College from 1888 until a few years ago. A prolific composer, he met with wide acceptance, especially in regard to Church music. As a writer on musical subjects, he is best known by his *Anthems and Anthem Composers* (1901) and his recently published *History of the Philharmonic Society*.

EDWARD BUNNETT, at Norwich, on January 5, aged eighty-eight. Few musicians have had so long an active career—he played the violin in public when only six years old, and gave an organ recital (at St. Andrew's Hall, Norwich) as recently as October last. He was born at Shipdham, near East Dereham, Norfolk, and was a pupil of the famous Zechariah Buck at Norwich Cathedral. While a chorister he had the honour of joining Jenny Lind and Sainon-Dolby in 'Lift thine eyes.' He took his Mus.B. at Cambridge in 1857, being the first candidate passed by Sterndale Bennett, and became Mus.D. in 1869. He was well known as a composer of church and organ music of a popular type, and in many quarters 'Bunnett in F' has long been regarded (like 'Jackson in F' a century ago) almost as part of the Establishment.

CHARLES FREDERICK DAVIES, at Cleveland, Ohio, on December 4. He was born at Kensington in 1844, and was a pupil of Gauntlett, G. B. Allen, and Lefebure-Wély. He was one of the earliest Fellows of the College of Organists, and was the first organist of St. Alban's, Holborn. In 1869 he went to Canada, on the recommendation of Richard Redhead, to become organist of St. James's, Montreal. He afterwards held other posts, his last one being at Detroit. In 1913 he founded the Windsor (Ont.) College of Liberal Arts, now a prosperous educational institution. (We are indebted to Mr. William Kitching, of Detroit, for this information.)

WILLIAM SAMUEL BAMBRIDGE, at Marlborough, on January 10, aged eighty. He was appointed organist of Marlborough College in 1864, and held the post until his retirement ten years ago. A prominent Freemason, he succeeded Dr. John Ivimey as Grand Organist of England in 1911. He belonged to a family of footballers, three of his brothers—E. H., E. C., and A. L.—having been internationals. Mr. Bambridge had been a member of the Marlborough Town Council for about forty years, and was twice Mayor.

The Rev. W. GARRETT HORDER, at Ealing, on December 19, in his eighty-second year. A noted hymnologist (who claimed to possess a copy of every hymn-book ever published), he edited *Anthems, Ancient and Modern* (1908) and the well-known hymnal, *Worship Song*; wrote *The Hymn Lover: An Account of the Rise and Growth of English Hymnology*; contributed many articles to Julian's *Dictionary of Hymnology*; and compiled various anthologies. He was also author of a number of theological works.

OSCAR W. STREET, on January 10. He succeeded his father as secretary of the Madrigal Society in 1908. The family have been connected with the Society since 1795, and during practically the whole of the past hundred and thirty years a Street has been either a librarian or secretary. Oscar Street was an excellent oboist, playing in the Royal Amateur Orchestral Society.

The Musical Society of Timaru, N.Z., gave a miscellaneous programme on October 22 under the direction of Mr. A. W. V. Vine. Included in it were Elgar's *O happy eyes* and Pinsuti's *Good-night, good-night, beloved*, and Sterndale Bennett's *The May Queen*, formed the second half.

The West Middlesex Musical Society will give a concert performance of *Tom Jones* at Ealing Town Hall on February 7, at 8.

Mr. Jeffrey Pulver is writing for Messrs. Kegan Paul a 'Dictionary of Old English Music,' which it is hoped will be published shortly.

DURING THE LAST MONTH.

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JESUS CHRIST IS RISEN TO-DAY

SHORT ANTHEM FOR EASTER

BY

C. V. STANFORD

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Allegro con spirito

ORGAN *mf*

Dec.
SOPRANO

ALTO

TENOR

BASS

f Al - le - lu - ia! . .

f Al - le - lu - ia! Al - le -

f Al - le - lu - ia! . . Al - le -

Je - sus Christ is ris - en to - day, . . .

Can.
SOPRANO

ALTO

TENOR

BASS

f Al - le - lu - ia! Al - le -

f Al - le - lu - ia! Al - le -

f Al - le - lu - ia! Al - le -

Je - sus Christ is ris - en to - day, . . .

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(1)

JESUS CHRIST IS RISEN TO-DAY

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "lu - ia! Al - le - lu - ia! Our tri - um - phant ho - ly day,". The piano part provides a harmonic foundation with chords and moving lines.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Al - le - lu - ia! Al - le - lu - ia! Who did once, up - on the Cross, Suf - fer to re - deem our". The piano accompaniment continues with a steady rhythm and harmonic support.

JESUS CHRIST IS RISEN TO-DAY

Al - le - lu - ia! Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia! Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia! Hymns of praise then

loss. Hymns of praise then

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

loss.

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

let us sing Un - to Christ, our heav'n - ly King,

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le -

Al - le -

JESUS CHRIST IS RISEN TO-DAY

Who en - dured the Cross and grave, Sin - ners to re-deem and
 Who en - dured the Cross and grave, Sin - ners to re-deem and
 Who en - dured the Cross and grave, Sin - ners to re-deem and
 Who en - dured the Cross and grave, Sin - ners to re-deem and

Al - le - lu - ia! Al - le - lu - ia!
 Al - le - lu - ia! Al - le - lu - ia!
 - lu - ia! Al - le - lu - ia!
 - lu - ia! Al - le - lu - ia!

save. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 save. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 save. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 save. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu

JESUS CHRIST IS RISEN TO-DAY

and
and
and
and

ia! Al-le-lu ia! But the pains that

Al-le-lu-ia! He en-dured Our sal-va-tion

Al-le-lu-ia! He en-dured Our sal-va-tion

Al-le-lu-ia! He en-dured Our sal-va-tion

JESUS CHRIST IS RISEN TO-DAY

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

hath . . . pro - cured ; Now . . a - bove the sky . .

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

hath . . . pro - cured ; Now . . a - bove the sky . .

crea.

Al - le - lu - ia!

Al - le - lu - ia!

sf Al - le - lu - ia! . . . *f*

He's King, . . . Where the an - - gels ev - - er

Al - le - lu - ia!

Al - le - lu - ia!

sf Al - le - lu - ia! . . . *f*

He's King, . . . Where the an - - gels ev - - er

f

JESUS CHRIST IS RISEN TO-DAY

The musical score is arranged in two systems, each containing four staves. The first three staves in each system are for vocal parts, and the fourth is for piano accompaniment. The vocal parts are marked with 'senza rall.' (without slowing down) and have lyrics 'ia!' and 'A - - - - - men.' written below the notes. The piano part consists of chords and single notes in the right and left hands.